

ANTIQUES

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INTEREST IN TIMES PAST & IN THE
ARTICLES OF DAILY USE & ADORNMENT
DEvised BY THE FOREFATHERS

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The Editor's Attic

Victoria Victrix

It is now some few years since, in discussing signs of the re-emergence into popularity of certain comparatively recent types of furniture — late Empire veneered contraptions and Victorian rosewood and black walnut — that the Attic was betrayed into a disparaging comment concerning such furniture *as* furniture, and, in addition, concerning the infatuated vision that could look upon it as possessed of antiquarian interest and value. And, thereupon, from a Mid-Westerner came a pertinent rejoinder to the following effect:

You forget that the furniture which the New Englander looks upon at best with amused toleration, at worst with scorn, stands to the folk of the Western Reserve and beyond, as a precious memento of ancestors whose journeyings into new territory entailed almost as much hardship and danger, and demanded almost as much adventurous courage as are associated with the perilous undertakings of the early New England pilgrims.

Some of our huge bureaus, cased in flaming mahogany, made their way westward on ox-wagons; so did many of our ungainly rocking chairs. The factory black walnut that you characterize as a degenerate revival of the style of Louis Quinze, was, during the nineteenth century, a sign and symbol of expanding prosperity in the towns along the great central river valleys, just as, long before, the furniture of Savery and of other local exemplars of the Chippendale mode bespoke the opulence of pre-Revolutionary Philadelphia.

You know, as well as I do, that the average New Englander gazes with admiring eye upon his seventeenth and eighteenth century furniture, *not* because it is intrinsically good, but because, from his standpoint, it is *ancient*. To him it marks the beginnings of the social state of which he is now a part. Yet, at the same time, to an Englishman, no American furniture appears old enough to be considered really venerable. In the British mind, a Gothic hutch, perhaps, an early Elizabethan table, some Stuart walnut chairs are really antiques and are worthy of admiration for their display of curious handiwork. But your enthusiasm for common deal and yellow maple is quite beyond an overseas understanding, which considers even your prized mahogany as rather countrified stuff.

The average Middle Westerner, meanwhile, finds the appeal of Pilgrim furniture quite as remote as that of Gothic hutches to a New Englander. Descended from vigorous pioneers, of whom he is proud, he is concerned — and rightfully — with his own beginnings. If he tries to pry into a more distant past, why, then, should he stop with early New England days; why should he not insist upon reaching into the Anglo-Saxon era,

or, for that matter, back to that still more ancient Roman civilization to which we owe so much of modern wisdom and modern foolishness?

You may argue that items of furniture are essentially works of art, and that as such they should be viewed with dispassionate objectivity. But while you argue, the great mass of human beings — you among them — will continue to allow their critical acumen to be dulled by sentimental surgings, and the objectivity of their vision to be dimmed by intervening considerations of family loyalty or pride. Furthermore, as you and the rest of mankind grow older, the things which to you, in your boyhood days, were traditionally ancient will acquire steadily increasing attractiveness in your eyes. You will interpret this attractiveness as constituting beauty. Perhaps you will be right; probably you will be wrong, unless, after all, it be true that beauty is never an inherent attribute, but is merely the chance power of an object to reflect such light as may shine upon it, unwittingly, from the inward spirit of the viewer.

So do not discourage the Middle West in its awakening regard for late Empire and the various vagaries of Victorian experimentalism. Assuredly they are to be preferred to the blatancy of golden oak and the elephantine hypocrisy of mission. Two thirds — more indeed — of the effectiveness of a home furnished with antiques lies in the exercise of good taste in maintaining an aspect of suitability between the articles used and the environment in which they are set, and in the elimination of disturbing non-essentials from the decorative scheme. Articles in themselves ugly may be so grouped as to radiate an atmosphere of harmony, comfort and good cheer, and such an atmosphere represents as close an approach to beauty as anything that should be as *homely* as the home ought to achieve.

Accomplish, therefore, what you can to help the Middle Westerner make good use of the *lares* and *penates* of his pioneering ancestors; but do not urge him to cast them down. In the main, your destructive effort will be wasted; but if it should succeed, what can you offer by way of genuine substitute for the household gods that you have swept away?

Perhaps the Attic might have found adequate reply to this communication; but it did not, at the time; nor has it since. Of course, one might easily enough analyze much Empire and Victorian furniture and expose its artistic fallacies. And one might, likewise, present fairly convincing arguments to the effect that such furniture does not now, and never will, belong in the category of collectable craftsmanship. But the fact will yet remain that the products of Queen Victoria's era possess a degree of historic significance, and that there are times and places where their present appropriate availability is beyond dispute. To the truth of this conclusion the old Botsford Tavern, elsewhere in these pages illustrated and discussed, bears witness.



Fig. 1 (above)—PEWTER TEAPOTS
—PROBABLY ENGLISH—
(eighteenth century)

These two specimens, produced by different makers, are virtually identical in shape. The one at the left, having lost its lid button, and having suffered substitution of a disproportionate metal handle for the original wooden grip, is not immediately recognizable as a virtual counterpart of the specimen at the right.

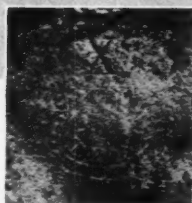
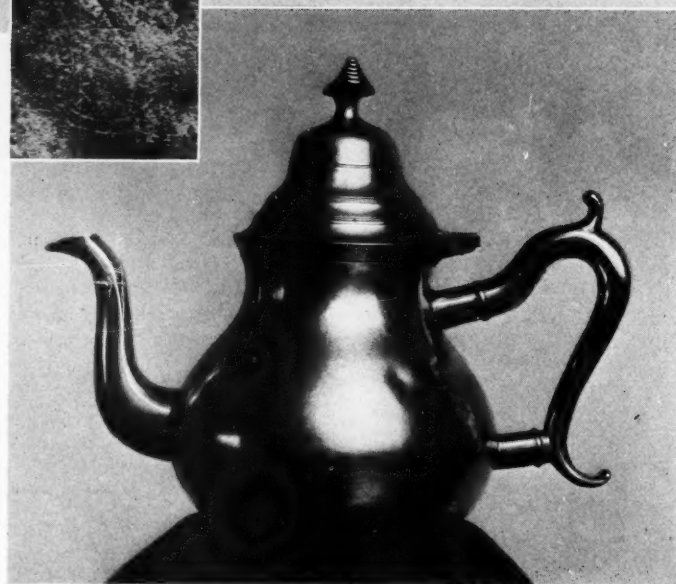


Fig. 2 (right)—TEAPOT BY THOMAS
DANFORTH BOARDMAN (1784-
1873)

In shape, suggestive of the two pots pictured above but displaying important differences characteristic of the nineteenth century. The indistinct touch, T.D.B., is shown at the upper left.



and, as the old lady observed, "has passed through scenes and unseens." In the melancholy processes of its passing, further, it has lost its lid button and its original wooden handle, and has acquired deep-bitten corrosion, plus an awkward and badly soldered metal handle, applied, it would appear, at some time during the eighteen forties. Yet, by near miracle, retaining its important members unimpaired, this teapot is now virtually restored to that propriety of contour and

A Teapot Triangle

HERE is offered a study in pewter teapots. The specimen at the right in Figure 1 has previously been published in *ANTIQUES*.^{*} Owned by Mrs. Harry F. Allen of Norwood, to whom it descended from an ancestor, it is, without reasonable ground for doubt, a piece of eighteenth century English pewter; and, because of the high mortality among pewter teapots in general, must be considered rare. The wooden button of the lid is a restoration; and the wooden handle, while it has served in its present position for some generations, may be a substitute for one yet earlier and, perhaps, more perfectly fitted.

No great amount of perspicacity should be required to discover in the pot at the left an erstwhile duplicate of that belonging to Mrs. Allen. But, whereas the latter has always enjoyed reasonable care and appreciation, its counterpart has evidently suffered grievous experiences

texture exemplified by its neighbor in the illustration.

In so far as forms are concerned, both of these teapots might well have descended from the era of Queen Anne. Each displays a porringer-shaped bowl surmounted by a slightly concave neck, a generously domical lid, a full-breasted, narrow-necked spout, and decisively accented molded bands marking transitions in direction of curvature — all of which features we associate with silver analogues from the first quarter of the eighteenth century. But shapes of domestic pewterware, while they might be influenced by those devised by the silversmiths would hardly have followed the caprices of fashion as rapidly as would shapes of domestic silver. Our two pots, accordingly, may, quite well, have been turned out at some time during the third quarter of the seventeenth hundreds;^{*} though assuredly not later.

^{*}With regard to this see the pictures of teapots on the pewterers' banner of 1788, illustrated in *ANTIQUES*, Vol. IX, p. 19, and in Myers' *Some Notes on American Pewterers*, New York, 1926, p. 95.

^{*}See *ANTIQUES*, Vol. IX, p. 20.



The Third Member

THE Attic has, at times, observed that, in comparing similar items, differences rather than resemblances should be borne chiefly in mind. The point is well illustrated in studying the third of our group of teapots (*Fig. 2*) in conjunction with the pair just discussed. That pair, we recall, are English: this third specimen is American, and likewise quite rare, inasmuch as it bears the personal touch of Thomas Danforth Boardman of Hartford, accompanied by that worthy's favorite X mark of quality.

Unfortunately, this touch is so badly worn as to be for the most part illegible, though, as the reproduction shows, enough detail remains to make identification sure. The design is completely illustrated in Figures 183 and 184 of Kerfoot's *American Pewter*.^{*} Concerning it, Mr. Kerfoot sapiently observes that it was Boardman's "normal small touch. . . . If a mug or a tankard or a beaker should turn up, we would expect to find this touch on it." And here it is — in direct response to prophecy — on the only T.D.B. teapot known to the Attic.

This Boardman teapot is, obviously enough, reminiscent of the type of design which Mrs. Allen's specimen and its counterpart precisely exemplify. But it is as clearly a nineteenth century product as the other two are products of the preceding century. Where the design of the early pots is definitive, that of the later example is tentative; where the early lines are crisp and keen, the later ones seem subtly wilted; where the early curves are full-blown, to exuberance, the later ones display evidence of slight deflation. The lid of the Boardman specimen is crowned with a wooden button, but the handle is of metal. A large, strongly curved spout with downward tilted lip supplants the earlier and better-balanced small spout with horizontal line of termination.

These various departures from a previous tradition, it should be observed, are not confined to this Boardman example: they will be found virtually duplicated in several pots illustrated by Mr. Kerfoot — one, for instance, made by Roswell Gleason (Figure 231 of *American Pewter*); another by Eben Smith (Figure 242); yet another by Bailey and Putnam (Figure 248).[†]

A Question of Date

THESE pots all are credited by Mr. Kerfoot to a period subsequent to 1830. Likewise we are informed by that author that Thomas Danforth Boardman entered partnership with his brother Sherman in 1825, after which year, approximately, we may look for the T.D. & S.B. touch, indicative of joint manufacture. If this information were to be strictly interpreted, it would necessitate assigning our Boardman teapot to a period somewhere between 1807 and 1825.[‡] Yet it is difficult to reconcile so early a date with the implications which the style of the piece conveys.

^{*}J. B. Kerfoot, *American Pewter*, Boston and New York, 1924.

[†]M. L. Blumenthal, of Elkins Park, Philadelphia, has a teapot which appears to be virtually identical with the two early examples here discussed. Stamped on the bottom is a name, partly indecipherable, which may be that of John Sellon, an English pewterer listed by Massé as of the mid-eighteenth century.

[‡]Mr. Myers points out that Thomas Danforth Boardman may have begun work as early as 1807. *Some Notes on American Pewter*, p. 16.

For this pewter pot appears to be far less the expression of a continuing tradition than of a late revival, in which somewhat indistinct memory has conspired with economy of labor to modify the salient features of earlier prototypes. If such is the case, this specimen should be placed in the decade of the 1830's rather than in that of the 1820's, and Boardman should be credited with the occasional use of an independent touch somewhat beyond the time limit usually granted.

So broad a conclusion drawn from such narrow premises must, of course, be viewed as highly provisional; yet it possesses sufficient justification to merit consideration. As for the teapot itself, Mrs. George D. Macleod of Cleveland rightly cherishes the piece as one of her rare possessions among things early American. To her generous assistance, the Attic is indebted for the carefully taken photograph here reproduced.

Bompers and Boelen

THE Attic's correspondent in China, who writes under the Gothic pseudonym of G.A.R. Goyle, has forwarded from his watch tower in the Orient the subjoined observations. The Metropolitan *Catalogue of Early Silver*, to which he refers at the close of his letter, was, by the way, issued in connection with a loan exhibition of silver, both American and foreign, which was held at the Museum from November 6 to December 31, 1911. This *Catalogue* has been pretty well superseded, in so far as the native product is concerned, by the Museum's later publication — that of 1922 — entitled *American Silver of the Seventeenth and Eighteenth Centuries*, by C. Louise Avery.

In a footnote on page xxxix of this latter volume, Jacob Boelen's son Henricus, or Hendrik, is accorded a life span from 1697 to 1755. This note, while it, of course, demolishes the statement of the earlier *Catalogue* as to the birth-date of Hendrik's daughter Anna, fails to supply a correct substitute. The latter appears to be now forthcoming from the Attic's distant friend. But here is the whole story:

To the Editor of ANTIQUES:

Reading your review, in the September, 1926, number, of L. G. Meyer's book, *Some Notes on American Pewterers*, I find that you refer to John Will (of Bavarian descent, the same as I) marrying a damsel of the "aboundingly Dutch name of Judith Bompers". I find among my notes of early American craftsmen the name of Abraham Boemper, born, 1705, at Herborn, in Nassau, Germany, a silversmith. He emigrated to Surinam, South America, where he aided in founding a Moravian mission. Later he went to live in New York, where he seems to have plied his trade for a number of years. He was twice married, and finally died, at Bethlehem, Pennsylvania, in 1793. I have no notice of any issue, but suggest that Judith Bompers may have been an offspring of the German family of Boemper, a name which could easily have been transformed, or misspelt, Bompers.

There is also an interesting connection of the Boelen family with the Moravian settlement in Bethlehem. In the Moravian cemetery lie buried Joseph Boelen, (1727-1758), a baker, born in New York; and Anna Oerter née Boelen (1720-1774), born in New York, a daughter of the "silversmith Hendrik Boelen". The statement in the Metropolitan Museum of Art *Catalogue of Early Silver* (New York, 1911, p. 13) that Hendrik Boelen had a daughter Anna, baptized November 28, 1686, does not fit in with my information from the Moravian records.

Truly yours,

G. A. R. GOYLE.

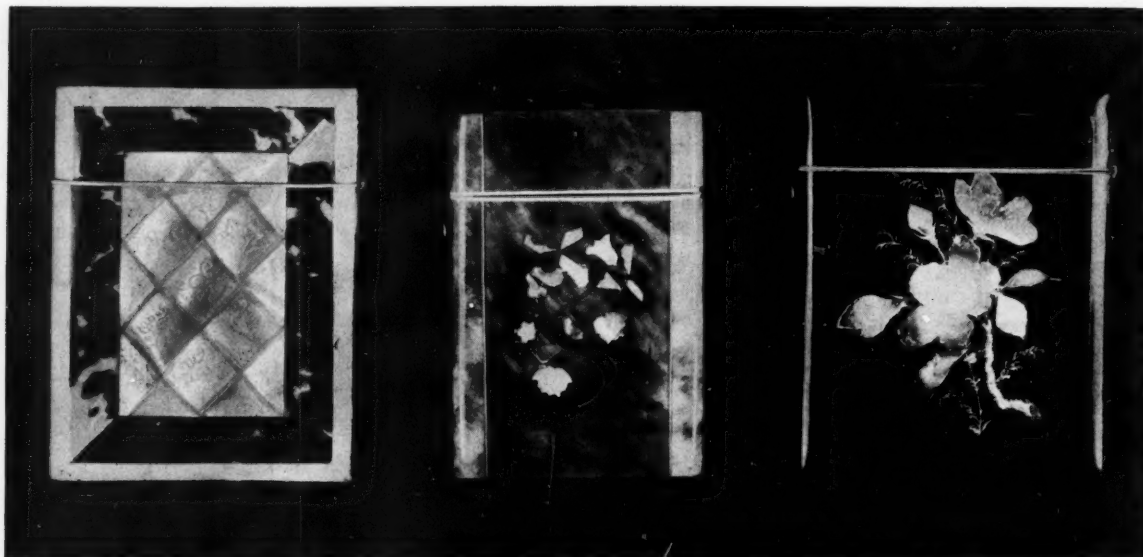


Fig. 1 — VICTORIAN CARDCASES (c. 1855)

a. Tortoise-shell and pearl case from Banbury. The engraved diamonds are unusually small.

b. Tortoise-shell case inlaid with pearl flowers; pique-work stems.

c. Papier-mâché case, from Oxford, with decorations of rose and green pearl flowers and gilded foliage.

Mother-of-Pearl Cardcases

By ALICE VAN LEER CARRICK

Illustrations from the author's collection

THEY really are the most charming things, these early Victorian cardcases of mine! I fell in love with them years ago when my mother used to let me look at and touch *very carefully* the rosy pearl case that she had carried as a young girl. Alas, my sister inherited it, and I began to think that I should never have one of my own, because, as yet, they have hardly come upon the American antique market. Then, just before I left for England last summer, I was offered a pretty English piece. I declined, for the price asked was at least twice the value, but it set me thinking. With all England to choose from, why shouldn't I pick up a case that would take the place of the heirloom that failed to come my way? I honestly meant to buy just a single case; glass and silhouettes and valentines were to be my only loves in small things — I haven't space to show even these properly! — but when I reached England, and realized how varied and engaging and cheap the cases were, I couldn't resist them.

I remember writing that, considering my finances, I was squandering money like a drunken sailor; and, as a result of this antique riot, I have nearly two dozen, (twenty-three, to be exact) and more are coming over the water soon to join their pretty sisters. Still I shall not rest content; I mean to search, and pester my English friends and favorite dealers, until I have four drawers full: one of the iridescent pink pearl, another of the combined green-blue and rose, a third of tortoise-shell and nacre, and a fourth of papier-mâché, pearl-inlaid and touched with gilding. This last will be my real *tour de force*, for the papier-mâché cases are infinitely hard to find. I was able to buy just two that were satisfactory, in all my months of searching in England.

But perhaps before I begin to describe these, my latest treasures, I had better tell something of their provenance. I wish now that I had looked them up while I was in England. I saw no collections there, although I was told by various dealers that certain amateurs of this charming minor art do exist; but I might have worked in the reading room of the British Museum, and then, maybe, have had earlier dates and more information than Godey's *Lady's Book* has given me. I have a fancy — a fancy merely, and no real justification for it — that these cardcases may have been inspired by the lovely pearl *inro*s imported from Japan. I remember one such supreme case in the Victoria and Albert Museum, softly, silkily blue with hints of silver, the color of twilight seas; and while this was beautiful, and my little cardcases are merely pretty, it might have been an ancestor.

I am sure, however, that the carrying of pearl-encrusted cardcases was the vogue earlier in England — in France, too — than with us in America. No doubt the cases were at first imported; though, afterwards, I am persuaded, from the way the *Lady's Book* advertisements read, that they must have been manufactured here; otherwise Mr. Godey would have stressed their foreign prestige, I feel convinced. (Pearl was abundant in America, too; the California and Mississippi Valley fisheries furnished abundant nacre, and there would have been no need to send across the water for materials).

In vain I searched the files of the *Columbia Centinel*. In the early forties cardcases were imported, but they seem to have been made of morocco; and, in eighteen fifty, the ladies of America were crocheting horrid woolly cardcases of violently tinted chenille. I had hoped for an earlier

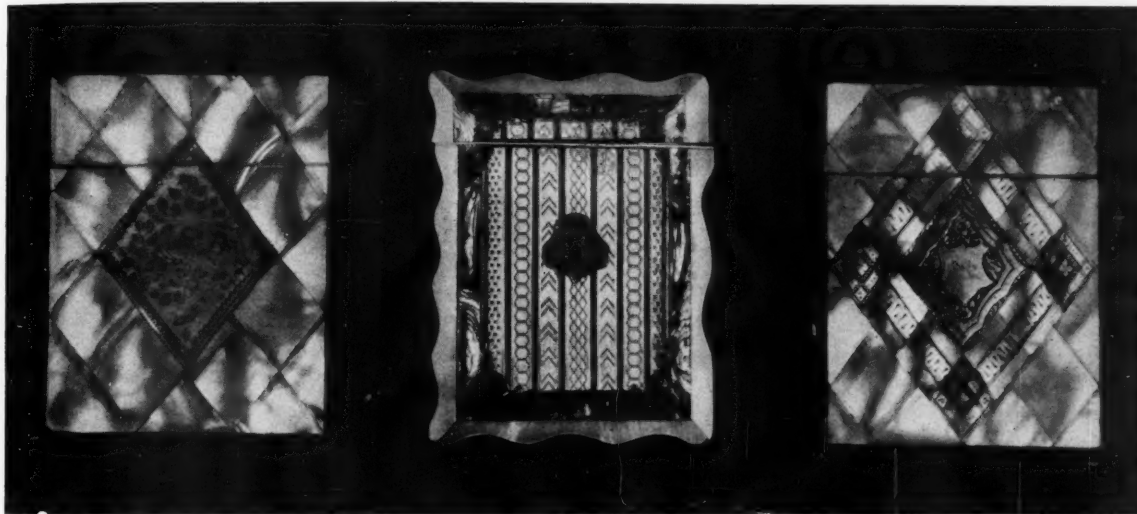


Fig. 2 — VICTORIAN CARDCASES (c. 1855)

- a. Rosy pearl case, with central diamond engraved with flowers and birds.
 b. The finest case of all. A rare combination of the two shades of pearl, with silver and tortoise-shell.
 c. Rosy pearl case, with engraved central diamond, which, in turn encloses a silver diamond for the monogram.

date. Last winter when I was antique-ing in western Pennsylvania, I found a pearl case, not good enough to add to my collection, but interesting on account of the card within it. The case had been presented to a young girl by her aunt, and the accompanying card, all scrolls and flowers and birds, was dated — I *thought* — eighteen thirty-one. I see now that I must have misread the *five*, made it a *three*, though the one was as clear as possible.

The first notice I find in Godey's occurs in February, eighteen fifty-six, and the advertisement reads as follows:

Pearl Card Cases.— We have an opportunity of obliging our subscribers with these beautiful cases at \$3 each — a very superior article. We have the pick from the manufactory before the stores can get them; and can, therefore, send the handsomest, and they are beautiful. At that price we pay postage also; such an opportunity has never before offered.

In the same issue — Louis Godey evidently conducted a shopping service, and sent gloves and embroidery patterns and hair jewelry and bonnets to admiring lady readers — I notice that two pearl cardcases had been sent to subscribers. In the next, although the advertisement is omitted, four cases are reported sent, one with cards; also a pearl tobacco box with the comment, "it is almost too pretty for such a use".

In May, orders for twenty-two cardcases were sent out; the fashion had evidently established itself, and, in June, I find the note, "Three dollars is the lowest; you can have it made in ten days". In July, the publishers added this further persuasion, "The difference between \$3 and \$5 is \$2. That much is saved by purchasing these splendid pearl cardcases through us". This issue, too, mentions for the first time "carved card-cases", the price being five dollars, though the August shopping-list records one for four. They were always, of course, more expensive than the plainer type. In October, fifty-one cases were sent out, and in December the advertisement had changed again, reading:

Pearl Card Cases for Christmas and New Year's Presents — We have now a beautiful assortment of these pretty and suitable presents — a great variety and at different prices.

- No. 1. Plain or beautifully inlaid with different colored shells \$3.00

- No. 2. Plain but beautifully varied engraving suitable for a bride \$4.00
 No. 3. Engraved and border of variously colored shells \$4.50
 No. 4. Raised medallion cameo head, set round with colored pearl \$5.00

We assure our readers that the above is a very superior assortment, and one that cannot be found elsewhere. They are manufactured to order for Godey's *Lady's Book*.

The popularity of the cases continued; for this journal, beloved of our grandmothers, was the *arbiter elegantiarum* of a great many American women, and whatever the editors advocated — costumes, cookery, or cardcases — was sure to have a following. In April, eighteen fifty-seven, the only change is that second mourning cardcases for two dollars are added to the list. In October, the cameo-case is omitted from the advertisements, and orders have dropped to six. Was the fashion waning; had everybody been supplied with cardcases? I suppose so from the following anecdote in October of the same year:

Scraps from our Junior: —

We have been amused, lately, by some of the attempts at gentility made by 'darkey-dom', and jot down our observations for the benefit of posterity.

Last week our colored cook went out — so did our waiter — to a colored picnic. So we answered a pretty loud ring at the doorbell. On the steps stood a colored girl, dressed in flounced silk, laced mantle, white bonnet, kid gloves, and expensive trimmings.

"Is Miss Josephs in?" she inquired.

Miss Josephs? We did not know her.

"She does not reside here?" was the reply. "She — she — that is, I think she assists in the domestic arrangements. Her first name is Julia."

The cook!

"She is not in!"

"Will you be kind enough to hand her this when she returns?"

From a *pearl case* we received a card; and the dark damsel departed. We placed the card on which was written "Miss Calanthe Sophia Short", upon the kitchen dresser, and then — fainted!

However, although orders have slackened, the advertisements appear at frequent intervals through eighteen fifty-eight. Still, in October, the notice has been shortened, and reads,

Pearl Card-Cases, manufactured for Godey's *Lady's Book*

- Beautifully inlaid with various colored shells \$3.00
 Second Mourning card-cases 2.00

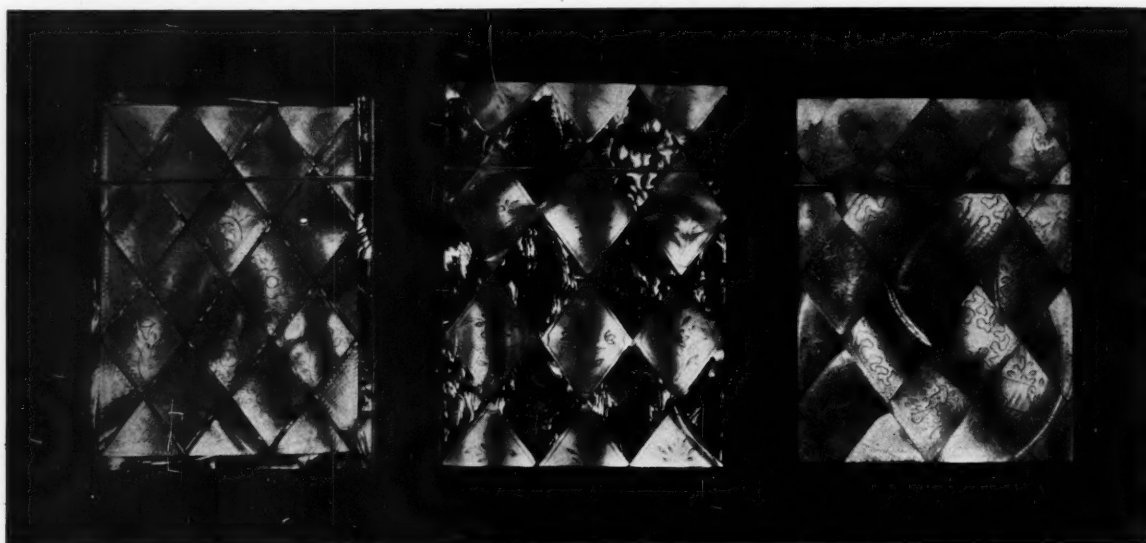


Fig. 3 — VICTORIAN CARDCASES (c. 1855)

- a Very fine case of combined pearl. Facets engraved with flowers, and separated by threads of blue-green pearl.
 b. Case from Warwick, with alternate diamonds of light and dark pearl, the light being engraved with flower sprays.
 c. Pale pearl case, engraved with scrolls and bird.

Unfortunately the eighteen fifty-nine volume was missing from our library shelves, but while, in eighteen sixty, I find the record of a single case being sent, the advertisement itself has quite disappeared. I daresay the cardcase fashion lingered on — it was really too pretty to die suddenly — but I am sure that its heyday was in the middle fifties — that is, in so far as America was concerned.

I wish I could see — and buy — some of those *mignonnes* things; a carved cameo-head for instance, or a second mourning case. All of mine, excepting two tortoise-shell cases, inlaid with nacre, which were given to me last winter, were bought in England; and, thus far, in American shops, only inferior pieces have been offered for sale, none of them anywhere nearly so engaging as the sparkling treasures I found abroad. I have an idea that my papier-mâché cases are earrier than the ones made just of pearl, or pearl and tortoise-shell. To begin with, papier-mâché is a much older art, known for centuries in the Orient, while in England — I quote the *Encyclopaedia Britannica* — “about the middle of the eighteenth century papier-mâché work came into prominence in Europe in the form of trays, boxes, and other small domestic articles”. In 1772 one “Henry Clay of Birmingham patented a method of preparing this material which he used for coach building, for door and other panels, and for many furniture and structural purposes.” Besides, pearl as an inlay was used in seventeenth century English furniture, as a result of the East Indian trade, I imagine. Not that I mean to place my little cases thus early; I merely insinuate that they might antedate their pearl sisters by a decade or so.

The first case I bought was of papier-mâché; the one shown in the center of the colored Frontispiece, a particularly lovely bit, for the pearl has been tinted, and the whole design is charming and full of color. And then I like the irregular shape; most cardcases are plain edged. This one came from Ventnor, out of an odds-and-ends shop, and my next, my only other one, was bought at a much grander place on the High at Oxford. It is soberer, less gaily adorned; just a central bouquet of rose and

greenish pearl set in gilded foliage. As I said, these are the only two I found — and wanted. I saw others, but either they were badly out of repair, or they were over-ornate.

Of the pale pearl I have three, all of them engraved. The finest is a gift from London, and it is most captivating: on one side of the design a graceful peacock sits on a flowery branch; on the other appears a bird of paradise a-tilt on the rim of a shallow vase. The engraved edges and corners are as delicately pretty as can be, and even the sides — this is a quite unusual touch — are adorned with minute sprays. Another attribute is that the case is in one broad strip of pearl, not set in diamond shapes as are most of them. Both my other pale pearl cases are decorated with birds, too. The first, very grimy when I bought it at Bath, but yielding soon to my efforts with a soapy toothbrush, shows the familiar diamond setting, alternately engraved with birds and scrolls, and in the edging half-diamonds is a repeated design rather like a rising sun. The last — from Chippenham, where Alfred signed his treaty with the Danes — has a three-quarter inch band cut with arabesques, a central panel two and a half by one and three-quarters inches etched with a vase of flowers, while on the little lifting top is a dove sitting in acanthus leaves.

I have more of the rosy pearl cases, six of them, and they glow like iridescent pink and green bubbles. The first is quite plain, the diamond shaped facets an inch and a quarter by three-quarters (the usual size, by the way); the second has larger diamonds, two inches by an inch and a half, and narrow lines of engraving run diagonally, marking a second pattern of the same size. The third case resembles the first in its general detail and color, but it boasts as central decoration a large diamond, two and three-quarters by two inches, which is beautifully cut with delicate flowers and the accustomed bird. The fourth, also, has a large engraved diamond running from top to bottom, and reaching each side, and this, in turn, encloses a diamond-shaped plaque of silver, evidently intended for the owner's monogram. The fifth, with its etched border

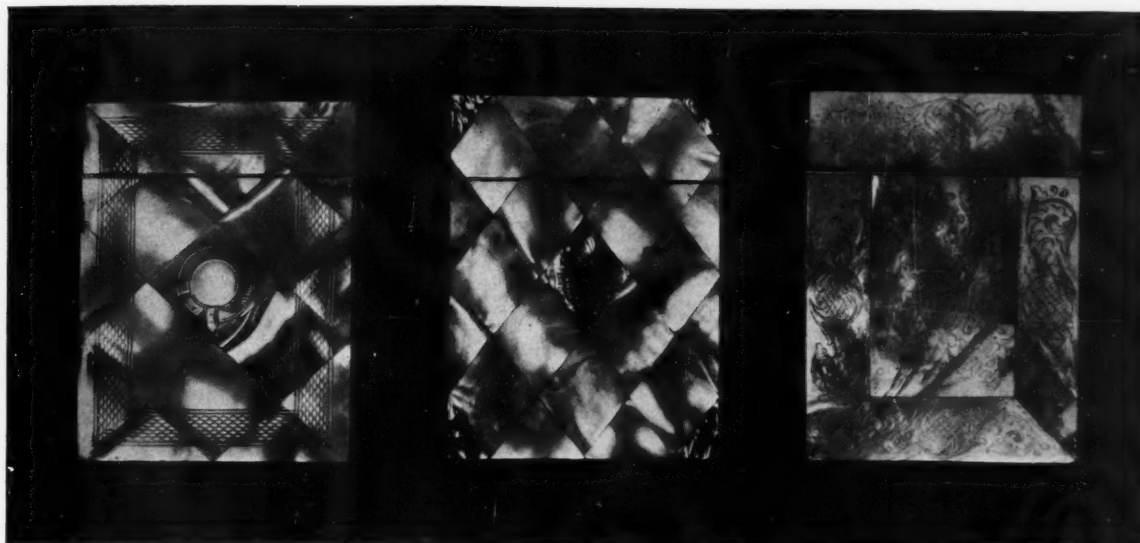


Fig. 4—VICTORIAN CARDCASES

- a. Rosy pearl case, from Oxford; engraved inner band and circle for monogram. The case is unusual in that the large diamonds are set horizontally.
 b. Rosy pearl case with corners and central diamond of blue-green pearl.
 c. Pale pearl case, with central panels. A richly engraved specimen. The reverse of the lid shows a bird and acanthus pattern.

and central initial plaque (this time in pearl) is rare in that the large diamonds are set horizontally, not vertically as in all the rest of my cases, and the sixth, of very rosy nacre, is engraved all over with charming little flower sprays.

I am rather richer in my combination rose and green-blue cases; that is, I have seven. First comes a case that is really a joint purse and cardcase, the only one I possess. It opens at the side, not at the top, revealing little blue folds rimmed with gilt. It is double the thickness of the ordinary case, and half-diamonds of abalone pearl outline the edges. The next has a single green central diamond and green corners. The third alternates facets of light and dark pearl—a very brilliant effect—and all the paler diamonds are engraved with sprays. The fourth, from Oxford, is one of my loveliest cases. The rosy engraved diamonds are separated by threads of the green pearl, and a narrow band of the abalone outlines the edge. From Oxford, too, another treasure, the central panel defined with the same dark strips, encloses a diamond again outlined in blue-green, and there are little touches of this color at the corners, and at all the diamond points. Moreover, it is engraved all over the lighter pearl surfaces. A brilliant, delicate piece, it ranks in my collecting affections only a little lower than the gem that she who writes those engaging London letters in *ANTIQUES*, sent me a short time ago.

This case has so many points of excellence that it ranks easily as my finest. The edge is not straight but very attractively rippled, and covered with tortoise-shell; a quarter-inch band of peacock pearl, set in the same distance from the rim, encloses an oblong of silver, beautifully engraved, with a central shield for the monogram. On the reverse side the paler pearl has been etched to give the same effect, and, take it all in all, I have never seen a cardcase that could compare with it. Mr. Godey would have said, "it is very superior". My last—and my favorite until the silvery case appeared—is of pale nacre with

rosy gleams, each facet engraved, and in the center of every delicate spray, inset forget-me-nots and leaves of blue-green pearl.

Tortoise-shell turned up trumps at Banbury where I bought a cardcase with a pattern of tiny engraved diamonds set in an oblong, banded with shell and edged with a narrow rim of the pearl. At the Caledonian Cattle Market I found another, a prettier one, a chequer-board of alternate squares of tortoise-shell and pearl, and my third was brought to me from England. On this the three-quarter inch shell edge is gently rounded, and the central panel, rather larger than the Banbury piece, is ornamented with engraved and forget-me-not set facets.

The last two tortoise-shell cases are English, too, I think, although they might be French. Strictly speaking, they are shell cases inlaid with pearl, one of the paler hue, the other with deeper shades of rose and green. These two are quite a bit smaller than my others and are exceedingly interesting because they show a lingering influence of the *pique* work that began in the seventeenth century and lasted on till Victorian days. While it is not precisely what Havard's *Dictionnaire*, published in the middle of the eighteenth century, describes as "une foule de petites pointes coupées juste au ras de l'écaille et polies avec elle", nevertheless the minute lines and ropes of silver are delicately inlaid and evenly polished.

Out of the welter of Victorian days, the worst interior decoration and the most unbecoming costumes, or very nearly—I hesitate in this judgment because of the later and more hideous bustles—there are certain prettinesses that emerge and should be cherished: valentines, papier-mâché desks and workboxes, some tinsel pictures, and, always, these engaging cardcases. Mother-of-pearl cardcases gleam like the evanescent soap bubbles that used to beguile our childhood hours, though, thank heaven, they are less fragile. Rainbow-hued, they also are the gold that lies at the rainbow's end in a little-trodden bypath of collecting.

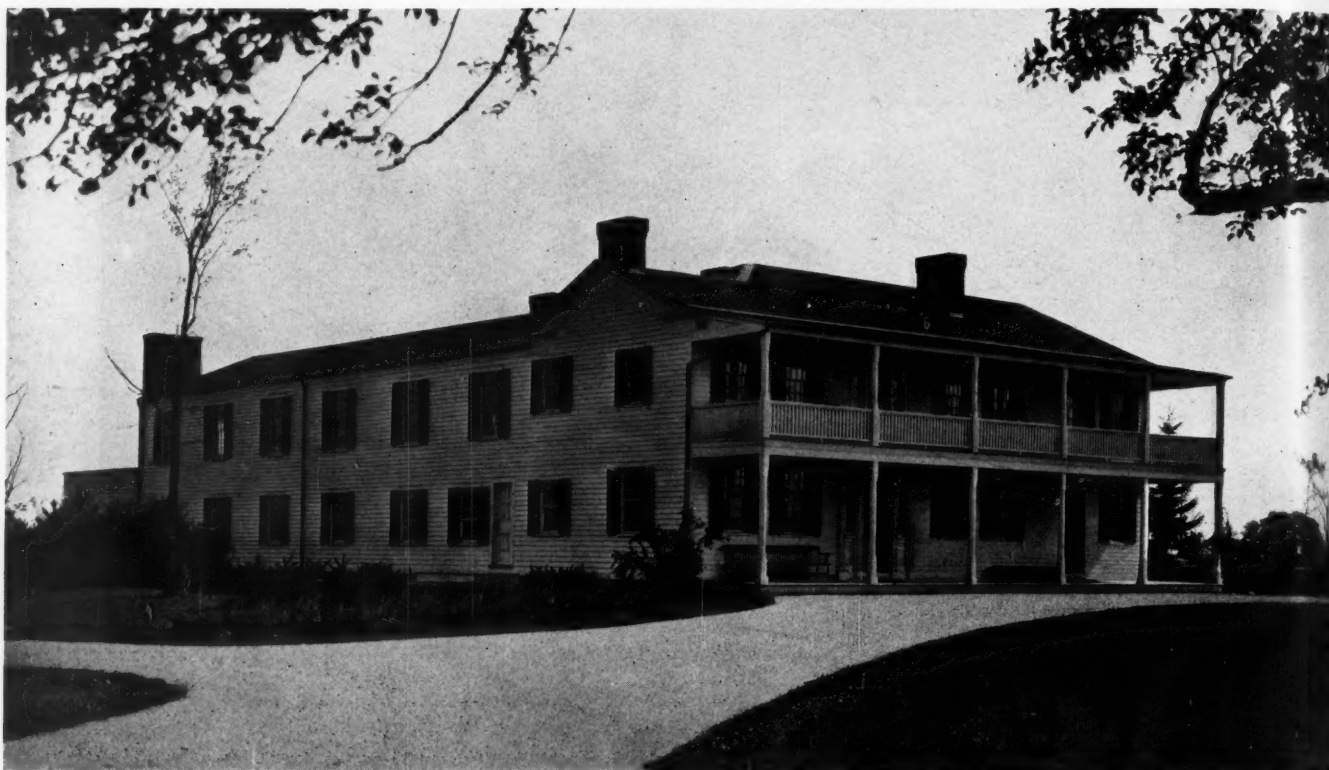


Fig. 1 — THE BOTSFORD TAVERN NEAR DETROIT, MICHIGAN
The restored and amplified house as it appears to-day.

A Victorian Tavern*

By THE EDITOR

Illustrations by courtesy of Henry Ford

SIXTEEN miles northward from Detroit, in olden times half a day's journey for a man on horseback, a full day's course for heavily loaded teams, Orrin Weston built a dwelling. That was a matter of ninety years ago; in 1836, to be precise. Who Orrin Weston may have been is here of no particular moment. His house, however, began to take on historical significance in 1841, when, under the supervising occupancy of one Stephen Jennings, the place became a tavern. It was conveniently located on the Grand River Road, one of the main thoroughfares that tapped the hinterland beyond Detroit and gave the inhabitants of that district convenient access to the growing city.

The Jennings Tavern was patronized mainly by farmers and drovers, who, foregathering in the commodious room adjoining the Tavern bar, swapped mighty stories, cracked broad jokes, and, withal, conducted a good deal of trading amongst themselves. The stagecoach line along Grand River Road recognized the Tavern as an official stop. Evidently the place served a sufficiently useful purpose to merit survival; for, though it changed hands at frequent intervals, it appears to have kept its doors hospitably open for the better part of a century.

*These notes are necessarily fragmentary. Their purpose is, first, to indicate the occasional appropriateness of the Victorian; second, to illustrate how the exercise of good taste may achieve a total effectiveness of result materially in excess of the sum of that of the combined parts. H. E. K.

In 1849, Jennings yielded to John Clagherty, who continued as landlord until 1854, when he began subletting the establishment to a succession of optimists whose course was terminated in 1860 by the sale of the house, together with thirty acres of land, to Milton C. Botsford. Botsford continued as proprietor until his death, November 15, 1883. Before his coming, the Tavern had usually been known as the Sixteen Mile House. During his twenty years of ownership this name gradually gave way to that of The Botsford Tavern. Following Milton Botsford's death, forty-one years of his son Frank's control fixed the entitlement of the Tavern for all time to come. In 1924, the house and some forty-one acres of land were purchased by Henry Ford, who has been utilizing the past year or two in renovating both building and grounds, and, therewith, in accomplishing an interesting and commendable bit of up-country Victorian revival.

When he purchased the Botsford Tavern, Mr. Ford was already in possession of the Wayside Inn at Sudbury, Massachusetts, long known, the country over, as an unusually delightful and virtually unspoiled survival of the New England hostelry of a bygone century. He had acquired the latter establishment in the full panoply of its valuable and notably appropriate old time furnishings; and whatever changes he had since authorized had been, for the most part, in the direction of enhancing the richness of



Fig. 2—THE BOTSFORD TAVERN

Two views of the old Tavern taproom with its convenient bar and its ample fireplace, inviting to philosophic discussion.



its collections, both by increasing the quantity of early items, and, where possible, by substituting the better for the already good. Respect for the New England tradition, and a sympathetic appreciation of it, had characterized every addition or alteration to the Inn, though the touch throughout had been personal and domestic, rather than archaeological and institutional, in character.

In view of all this evident regard for the really early early-American, no one would have been surprised had Mr. Ford attempted, in his reconstruction of the Botsford Tavern, to duplicate an already recognized success. Certainly, in the course of acquiring ancient furniture in quantity far beyond the housing capacity of the Wayside Inn, he had at his immediate command enough seventeenth and eighteenth century specimens to lend an aspect of hoary antiquity to his second undertaking. And he might, reasonably enough, have argued, that by transforming a nineteenth century Michigan tavern into the similitude of an eighteenth century New England Inn he would be stimulating the historic consciousness of his fellow citizens and, at the same time, materially sharpening their aesthetic sensibilities.

Fortunately Mr. Ford was not misled into thinking that what is delightfully suitable in one place will surely prove equally satisfying in another. Michigan and New England are different places, each possessing its own peculiar traditions, each harboring its own latent historical consciousness responsive to an appropriate appeal. To have translated the Botsford Tavern into the New England vernacular would have been like substituting a model of Noah's Ark for that of the Mayflower in a Plymouth Rock pageant. Mr. Ford did not commit the error.

The whole process of rehabilitating the Tavern was accomplished under the careful personal scrutiny of Mr. and Mrs. Ford. While here, as at Sudbury, they made no attempt to achieve archaeological exactitude, and, while they took such liberties with the building — inside and out — as they saw fit, adding materially to its accommodations, they yet preserved the essentials of its original outward appearance — the low gables, the close-cropped eaves, the two-storied piazza with the flooring of its lower part unfenced and raised but a few inches above the ground — very like some of the old taverns of the Hudson River Valley and of Pennsylvania.

The interior of the Tavern displays the same exercise of untrammelled yet well-directed freedom as does the exterior. The items of furniture and adornment which have been supplied are, for the most part, very simple, unpretentious, and of slight monetary value. Their suggestion is that of having long since entered their present environment, partly through inheritance, partly in the normal course of hotel acquisitiveness. In the taproom, for example, — quite the most comforting part of the house — the chairs are cheap, late Windsors — one of them of the so-called "barrister" type — and a Boston rocker or so. The tavern table along one wall, though now prized, was once a commonplace. Yet it is a cosy spot, this old time lounging-bar, with its hospitable fireplace surrounded by the appurtenances of strenuous days, and of counterbalancingly easeful evenings after the day's exertion. In the sunlit serving space behind the bar a glowing host of

bottles which once did their work of spreading good cheer in a weary world now find honorable asylum. And they reward their snug harbor by casting a pleasant suffusion of color over walls that otherwise were bleak, and by peopling an otherwise vacant tenement of shelves with agreeably tantalizing forms.

It is a happy circumstance that the strictly utilitarian and quite unlovely horizontal sheathing of the taproom has been retained. Somehow it offers a kind of key to the whole house; to the whole period, indeed, in that locality where, in early Victorian days, the paramount consideration was that of getting on in the world; where books were respected because they represented learning — whose practical value was admitted; where pictures of great men were venerated, and pictures that told a story were cherished; but where art as a purely decorative amelioration of environment was considered a rather dangerously effeminate influence among the hard-bitten men of the frontier.

The same kind of paneling that graces the taproom has been retained, in part, in a large up-stairs living room, which has been constituted, apparently, by the removal of some partitions, and has been made more inviting by the introduction of a considerable mantel sufficiently indeterminate in detail to give it due accord with the room. The woven rag carpet here seems preferable to hooked rugs as a floor covering. The neo-rococo of the wall paper harmonizes with the spiral supports and the baroque scrolls of the Empire furniture. With the possible exception of a spinning wheel, a slat-backed chair and a folding card table, there is hardly a piece of furniture in the apartment which is not obviously of the early and middle eighteenth hundreds. Hardly a piece is, in itself, in any degree valuable. Taken as a whole, the group represents the strong, homely, simple things that sufficed for average folk before the Civil War.

What is true of the living room is likewise true of the bedrooms, one of which is pictured among the illustrations accompanying these notes. They display an inviting, but by no means elegant, assortment of ample four-poster beds — covered with green-and-brown chintz coverlets —, broad-beamed dressers, heavily-framed mirrors, and variously designed chairs: things never smart, nor ever really fashionable; things that go with painted floors and strangely patterned hooked rugs, and with the neatness of muslin-draped windows. And all these things work together to produce a curiously benign ugliness which somehow compels an affection such as no formal type of beauty is able to command.

The parlor of the Botsford Tavern is more pretentious than the other apartments, and properly so. Here, naturally enough, the master of the inn would have gathered his family heirlooms, a tall clock from a New England ancestor, a fine table, perhaps an ancient chair or so; and here, on Sunday nights, the melodeon would have yielded plaintive melody to the pressure of groping fingers. A brightly flowered "store" rug of distinctively Victorian type illuminates the floor. The portraits on the walls are those of New England literary saints of the mid-century. Amid such surroundings the Adam mantel appears, perhaps, a little self-conscious, as might that member of a considerable company who belatedly discovers that he is the only



Fig. 3—THE BOTSFORD TAVERN

(Above) The parlor, a proper mingling of periods.

(Below) A bed room. Simple Victorian throughout.



Fig. 4—THE BOTSFORD TAVERN
Unostentatious, homely, and commendable.

one formally garbed for dinner. But the circumstance is of small moment.

Neither in this parlor, nor elsewhere in or about the Tavern, is there any sign of that fondness for cluttered overcrowding and for that multiplication of insignificant ornament which characterized Victorianism in its American prime. But, as previously observed, the work that has been accomplished is not a literal revival; it is a free rendering, which has been successful in retaining an agreeable and

well-ripened spirit in a validly rejuvenated body. The Botsford Tavern, precisely as it is today, probably never existed anywhere, or at any time. But it easily enough *might* have existed, and, with gradual year by year accretions of new and secondhand furniture added to the first proprietor's heirloom supply, it *might* have come down to the present quite as it now is, to convey its lesson of substantiality, comfort, and placid simplicity to a restless, automotive age.



Fig. 5—THE BOTSFORD TAVERN BALLROOM

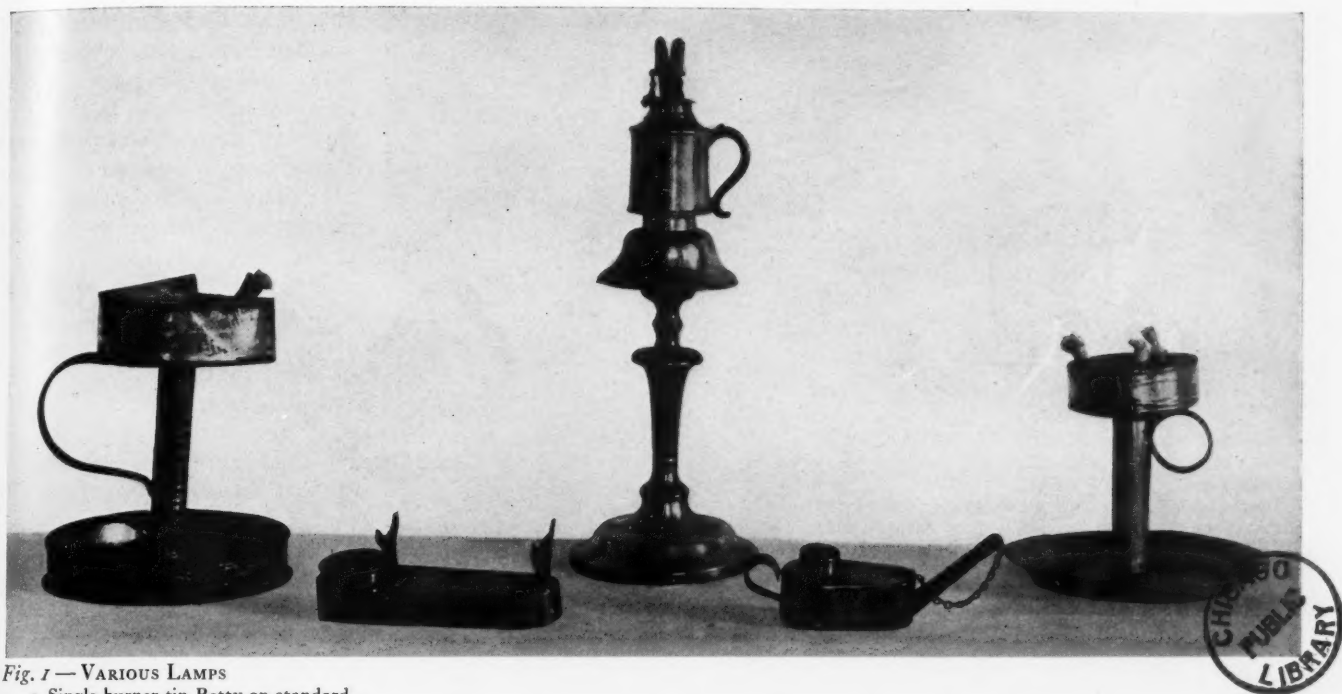


Fig. 1 — VARIOUS LAMPS

- a. Single-burner tin Betty on standard.
- b. Traveling curling tong heater, in brass.
- c. Petticoat pewter lamp on candlestick. Shown also as *c* in Figure 2.
- d. Probably a filler transformed into a lamp.
- e. Modified tin Betty lamp with three wicks.

Some Old Lamps

By ARTHUR H. HAYWARD

Illustrations from the author's collection

IN many branches of collecting, after a certain amount of technical information and a considerable familiarity with designs, patterns, methods of craftsmanship, and so on, have been acquired, it is a comparatively simple matter to assign its definite place and time to any new item which is encountered.

With lighting devices, however, there seem to be no fixed rules for guidance. Each artisan was a law unto himself. Certain general forms and styles were made and used in some parts of the country long after their abandonment in others. Lighting appliances in general were the expression of the taste and skill of the individual maker, rather than the outgrowth of a developed style. Hence, in the collecting of such appliances, there is always the stimulus of the possible discovery of some new type, or some unusual adaptation or adjustment of an old one, to keep the collector on the alert. The thousand and one discoverable variants in form and feature fascinate and baffle while they urge one on.

Generally speaking, all lighting appliances in the Colonies, for the first two hundred years, were one-man affairs. That is to say, a blacksmith, iron-worker, tinsmith, pewterer, glassblower, carpenter, or whatever the craftsman might be, would — either quite unaided, or perhaps with the help of an apprentice or two — make a few lamps for

local distribution. Perhaps no two would be exactly alike. Form or design would change as new ideas or suggestions came, but each specimen always exhibited, to a marked degree, the maker's own individuality. And this accounts for the amazing variety of very simple things.

Let me illustrate a few which I have recently added to my own collection, each of which, I think, may claim to be something out of the ordinary.

I happened one afternoon to visit a shop in the country where I had now and then found something of interest. The dealer picked up a small metal box, black with age, and asked me to identify it. The type was new to me, but, after examining it carefully, I concluded that it must be a pocket lamp for heating curling-irons, and that it was probably used in the early days of the Republic, when both beaux and belles sported elaborate powdered and puffed coiffures. Conveniently small to slip into a pocket or satchel, it was no doubt used, while traveling or at social functions, to repair such damage as may have been caused by winds or weather. (*Fig. 1b.*)

After liberal applications of polish and elbow grease, I found that I had a beautifully made brass box with rounded ends, on the top of which were two folding hinges. On these, when upright, was placed the curling iron, the business end of which would then be directly over the



Fig. 2—VARIOUS LAMPS

- a. Folding lantern in tin.
- b. Dutch lamp, of the seventeenth century, in pewter.
- c. Petticoat pewter lamp detached from its standard, which appears at the right.
- d. Oil lantern, single wick. The oil container is of pewter instead of tin.

broad wick of a whale-oil burner, which, in turn, when not in use, was covered by a tightly fitting brass cap. I surmise that there must be similar lamps about, but I had never happened to see or hear of anything of the sort before, nor have I since; so I treasure this one in my lamp collection as rather unusual.

Not long ago I was in the shop of a friend, a dealer of long experience in one of the Cape towns of Massachusetts, and he brought out the lamp shown in the center of Figure 1. It was a whale-oil, two-wick petticoat lamp in pewter, resting in the top of a well shaped pewter candlestick. The two formed so perfect a whole that it seemed evident that both were made by the same hand and were meant to go together. Unfortunately neither piece was marked, so I do not know the name of the pewterer, but the proportions of the pieces show that he had a good eye for balance and design.

Now petticoat lamps in tin, of which I have several, are not uncommon, but this was my first meeting with a pewter example. Perhaps some of my readers may own a pewter petticoat lamp, but I doubt if a more graceful combination of lamp and its candlestick mate can be found than this one of mine. The lamp lying on its side to show the "peg" beneath the petticoat may be seen in Figure 2, beside its pewter candlestick.

While recently attending an auction of the collection of a dealer who had died, I purchased, among other things, a pewter candle mold. Now candle molds in tin are frequently found in the antique shops, though they are growing scarce, while ten years ago they could be had in abundance. But molds of pewter in a wooden frame are rare.

This mold is in excellent condition, with twelve tubes ranged in

two rows and all perfect. The wooden frame, too, is sound, but what makes the piece particularly valuable is the fact that the top shelf, from which the pewter tubes hang, is covered by a brass plate and has the name of the maker and the place stamped on it.

I have a friend in New York who specializes in candle molds. His collection includes a number of rare pewter molds, and a very few of what is scarcer still, molds of pottery instead of pewter, and in the same sort of wooden frames. I wrote him of my find and he replied that he was particularly attracted to this purchase of mine, both for its small

size and the fact that it was a marked piece; and that if I cared to exchange, he would give me for it another pewter mold and one of his rare pottery ones. I shipped it to New York, and the two molds in Figures 5 and 6 are the result. They are each for twenty-four candles, and are in almost perfect condition.

Several of the pewter tubes show slight signs of oxidation, but the pottery ones, of common unglazed red clay, are in proof condition though the wood of the frame is somewhat worn. I do not think that these were made in New England, as the type is rarely or never found here. This specimen, I feel sure, came from Pennsylvania or adjacent territory. (Fig. 6.)

At the same auction sale I secured the swinging brass grease lamp on a tall standard, with the curved handle at the side, shown in Figure 3 at the extreme right. This is beautifully made, with two open wicks protruding from the flat top like the wicks of Betty lamps. Because the lamp itself is pivoted, swinging freely, I feel that it was intended for use on shipboard. The handle might easily be slipped into a socket on the wall. This lamp is unmarked,

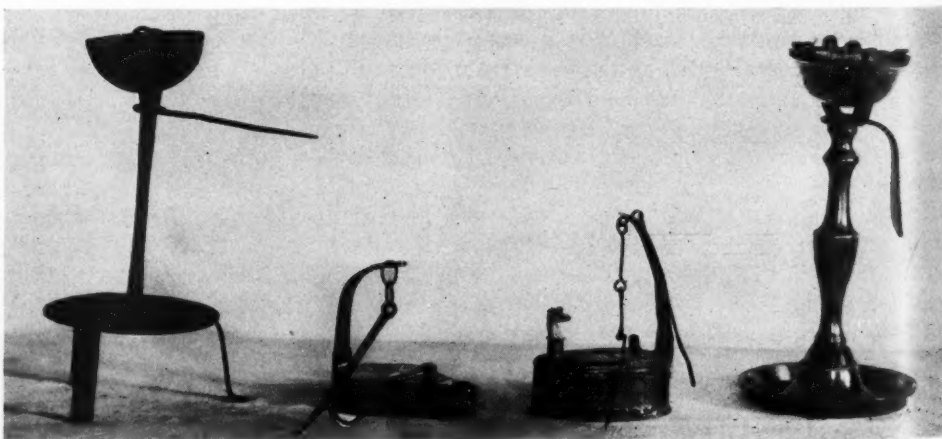


Fig. 3—GREASE BURNERS

- a. Crude iron grease lamp on standard. The saucer has a lid pierced for wicks.
- b. Brass Betty lamp, probably of Pennsylvania origin.
- c. Tin Betty lamp.
- d. Brass grease lamp for two wicks. Probably English, and perhaps for ship use.

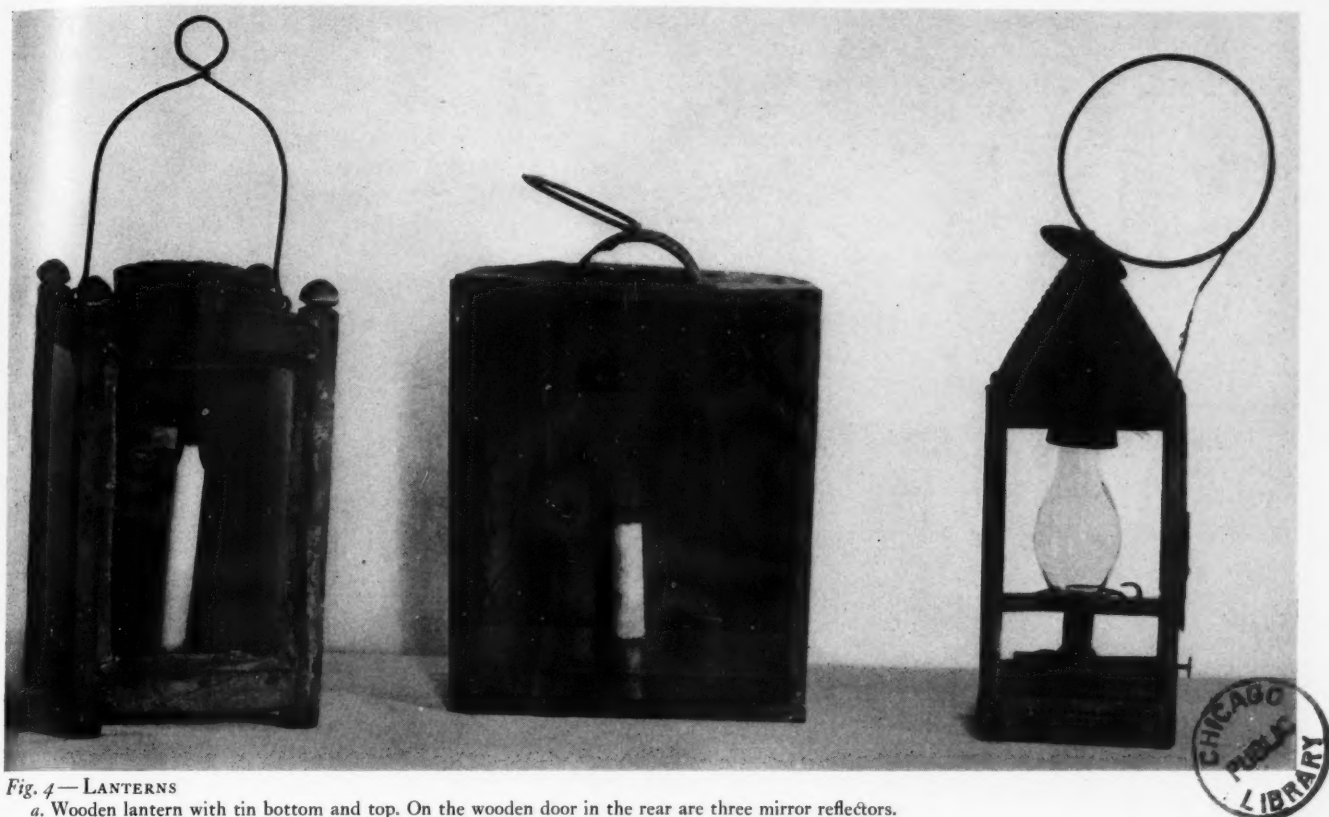


Fig. 4—LANTERNS

a. Wooden lantern with tin bottom and top. On the wooden door in the rear are three mirror reflectors.
 b. Half-round tin lantern.
 c. Tin lantern, of usual type but interesting for its completeness of oil font and chimney.

but its very fine workmanship and the quality of the brass may indicate an English origin.

Another item of interest which I secured was the hanging, three-candle chandelier, all of pewter, pictured on the cover. This is one of the most charming pieces of my collection, and the simplicity and grace of its design become increasingly apparent day by day. I thought at first that the chains connecting the top with the candle-band were of pewter like the rest, but, upon cleaning off the corrosion, I found that they were of brass. I realized then that pewter was much too soft a metal to make into chains which would have to withstand considerable wear. The rest of the chandelier, even the candle-holders, are of the finest quality of pewter.

Candle-holders of similar design were now and then used in the early meeting-houses, but they were usually of tin and sometimes of iron. Pewter is unusual for this purpose, and a hanging chandelier of so graceful a design is an acquisition which almost any collector would be proud to own.

The quaint little wooden lantern in Figure 4 is a birthday gift to me from my wife. Now, while wooden lanterns are occasionally found, they are so uncommon that one marks the day when he discovers a really good one. Most of them are rather large, clumsy affairs; but this one is small and daintily proportioned, with delicately turned finials to the corner posts. Three sides of the lantern are of glass; the bottom and the top, with its little round ventilator, are of tin; the unusual feature is the wooden door forming the fourth side. In the center are set four small pieces of looking-glass, all at slightly different angles so

that each may reflect the flame from the single candle which furnishes the light. This piece, perhaps, originated in the brain of some bright young farmer, who put his idea into practical form in the winter days when there was not much that could be done out of doors.

Of the other two lanterns in Figure 4, the half-round one, in the center, which may have been a shop lantern, has interesting piercings at the sides and over the tin door in the center of the back. Such pieces were usually painted on the outside, but left bright within, the surface of the tin reflecting the light of the single candle in front. Some late owner "improved" this lantern with a heavy coating of cheap gilt paint outside and in. An original, hand-molded tallow candle, half burned, in the holder, increases the charm of this piece, which, while not extremely rare, adds a quaint touch to my lighting collection.

The remaining lantern, one of the more familiar, square, tin variety, owes its chief charm to the quarter-circle shaped oil-font which is attached to its door—swinging with the latter as it is opened—and the little bottle-shaped glass chimney, resting on the tin shelf above the burner and held in place by the tin smoke conveyor above. This lantern is, of course, of a much later date than the other two.

Betty lamps, the origin of whose name has been lost, but about which many purely speculative theories have been advanced, are among the most fascinating of all the varied members of the lamp family, partly because they were the first type of lamp used by the Pilgrims and partly because of the many variations in design and material which they displayed as the early Colonial artisans com-

menced making them for the settlers. They were originally of iron, but it was not many years before the tinsmiths, who had developed a really remarkable proficiency in their medium, replaced the heavier and generally more clumsy iron lamps, with lighter, cheaper, and equally effective Bettys in tin. I do not know why, but a good, early, tin Betty is harder to find at the present day than an iron one.

I have been fortunate to have had sent to me within the past year several particularly good specimens. The first (and probably the oldest one) is the third in Figure 3. About the size and shape of the iron Bettys from which the first tin ones were copied, it is complete in having the wick-pick and the swivel hook to enable suspension of the lamp from a convenient peg or chair-back. It also has a sliding cover hinged on the projecting wick-spout, which shields the filling hole in the center of the top. I was interested to find this lamp half-filled with tallow

or grease of some kind, now hardened and yellowed with age; and this I allowed to stay, as it had been, undisturbed for many years.

The other two tin examples, modifications of the Betty idea, are of later date and are set on a central column or stand, with a deep saucer base, which was usually weighted with sand or gravel to prevent its being easily tipped. The extreme left-hand one in Figure 1 is quite crude, a half-decked open body, very similar in shape to that of the tin hanging Betty just described, with a circular wick-tube sticking up from the bottom in the open space. Its large curved handle and wide base make this a safe lamp to carry about the house. The one at the right is a modified form of Betty. Circular in shape, it carries three open wicks in the top which has an opening for the grease. A crude attempt at ornamentation is seen in the raised pattern about the sides of the top.

This lamp is in better condition than the one at the left, on which the coating of tin has entirely disappeared in spots. When I received it the lamp had recently been decorated with a thick coat of green, yellow, and brown paint which it took some hours to obliterate, and there remain traces which it was impossible to wipe off wholly.

Besides being made of iron and tin, Bettys are occasionally found in other metals. In Figure 3 the second lamp is beautifully made in brass. It was picked up in Ohio, whither it had been taken from Pennsylvania, where it was

probably made. It has a well designed hanging hook and a very ingeniously arranged spring on the bottom of the hinged cover, which holds the cover shut. While, as I have said, this lamp is of Pennsylvania origin, I know of another quite similar, which came from Vermont, showing that the making of Bettys in various metals was not confined to any one section of the country.

The tall, black, rather awkward iron lamp at the left of Figure 3, looking more ungainly in contrast to the polished elegance of the brass beauty at the opposite side, is nevertheless of much interest. The round cast-iron top,

about the size of half a small orange, has a flat cover with holes through which wicks may be thrust. The picture does not show it, but the top swings on side pivots exactly as in the lamp on the right. Sticking straight out is the handle, while the three flat legs are cut from a single piece of iron, bent and held fast under the round flat skirt by the tip of the central shaft. This is very early and evidently homemade.

Figure 2 shows two little lanterns, which, while not particularly valuable, are a bit out of the ordinary. The tin one at the right with the barrel-shaped glass, is a graceful little hand lantern and has a small whale-oil lamp in the bottom, made of pewter instead of the customary tin. The other, while comparatively modern, is a traveler's folding, pocket, hand lantern. The candle-holder, which slides

up into the body of this lantern when not in use, has one of those concealed spring arrangements for keeping the lighted end of the candle at the top of the holder.

The small brass hand-lamp in Figure 1 with the long spout is rather a puzzle. Originally it may have been a simple oil filler which was afterward converted into a lamp, or it

may have been made just as it is. I am inclined to think its original use was for filling. The small brass cap near the handle now covers a single whale-oil wick tube.

A few weeks ago I received a letter from a dealer friend in Ohio, who always writes me of any unusual discovery in the way of lighting appliances. She wrote "am sending on approval two Betty lamps, one very small and early, the other a perfect whale. Never saw one of its size before." In due course the pair arrived. The "whale" was indeed well named. Made of sheet iron, with a tin cover hinged in the middle and raised by a riveted loop of tin, it is in per-

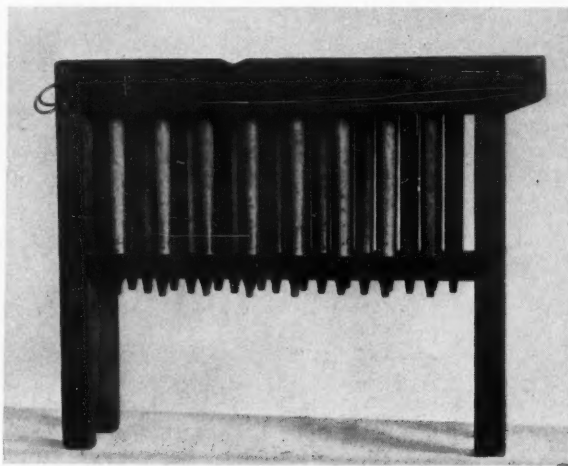


Fig. 5—CANDLE MOLD
Pewter tubes, twenty-four in all, in a wooden frame.

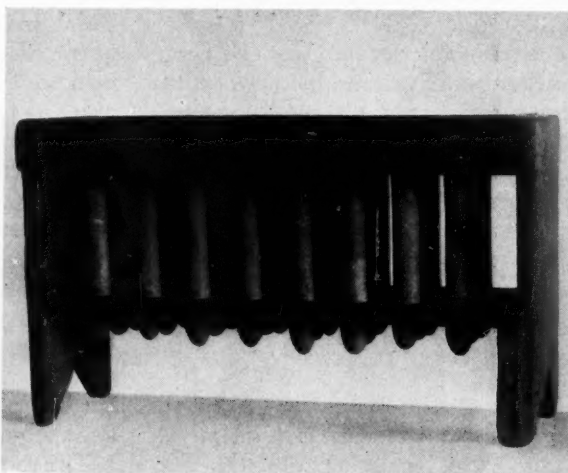


Fig. 6—CANDLE MOLD
Earthenware tubes. A type apparently unknown in New England. Probably from Pennsylvania.

fect condition, and includes a hanger and a wick-pick. After a coat of rust had been removed, it proved to be one of the best of its kind, and the largest Betty that I had ever seen, measuring fully eight inches in length and about the same in height. (Fig. 7.)

Its companion, which, of course, we at once dubbed "Jonah", is a diminutive affair, some three and a half inches long, beaten from a single piece of wrought iron. Jonah is of the early open Betty type, with an open trough in the nose for the wick. Mr. Whale looked as if he could assimilate little Jonah without much difficulty. This friend, to whom I am indebted for several of the pieces on these pages, wrote, further, that the "whale" formerly hung in the first schoolhouse built in Crawford County, Ohio.

Concerning the remaining lamp in this little group of mine, the tall pewter one in Figure 2, there is quite an interesting story. For several years, a group of the residents of that classic section of Boston known as Beacon Hill, has staged, each summer, a

pageant for the benefit of some charity. Homes filled with beautiful ancestral furnishings are opened to the public. Special exhibitions of heirloom pewter, glass, china, and silver are held. Around the sacred green of Louisburg Square are erected small booths from which are sold flowers and fresh vegetables, candies and toys for the children, and various articles, artistic, useful or otherwise, such as are usually found at church and society fairs. One table at least is devoted to antiques. There is a parade of some sort and all those in attendance, and in fact many of the people living "over the hill", are costumed in the elegant garb of their forefathers and foremothers. The whole affair is most picturesque. Thousands of spectators wander along the narrow streets lined with ancient houses, and view through eyes of a century ago, the goings and comings of their fellow citizens.

I strolled there at noontime on the day of the fete. It had been showery during the morning, delaying the out-of-door features, and I found most of the booths just start-

ing to unpack and display their goods. The antique table had only a few articles arranged and nothing which interested me, so I wandered about the streets, admiring the groups posing on front steps, paying my fee to enter some of the fine old homes opened for the public's inspection. Just before leaving, I decided to make one more circuit of the Square. As I approached the booth labeled *Antiques* I saw that the attendants had been busy and that the display had been much increased.

Quite a gathering of people had assembled and, as I edged my way toward the table, I caught a glimpse of this

old pewter lamp at the far end. As quickly as possible, I wormed my way out and around the crowd at the other side, fearful that some more fortunate collector would secure the prize before I could reach it. At last I succeeded in reaching the table and picked up what I found to be an old pewter double-base lamp resting on a tall, graceful column rising from a saucer base. It was in fine condition, of a superior quality of pewter. The little

lamp, with its tiny hinged cover, could be lifted out of its snugly fitting case, and was perfect except where the flame from the small wick had melted away a bit of the soft metal at the tip. There was no mark on the lamp, but I judged it to be of Flemish or Dutch make and dated it well back toward the seventeenth or possibly very early eighteenth century.

I asked the charmingly attired young attendant if she knew anything of the piece, which was simply tagged "old lamp, 3 dollars". She could give me no information, and when I had tendered my money and tucked the lamp under my arm, she seemed pleased that she had so quickly made a sale. She was not more pleased than I.

I have since seen, in an old portrait by one of the Dutch painters of the sixteen hundreds, a pictured lamp almost the exact counterpart of this of mine. So I feel that my judgment of it is approximately correct. It is such totally unexpected finds as this that makes "antiquing" such a fascinating pursuit.

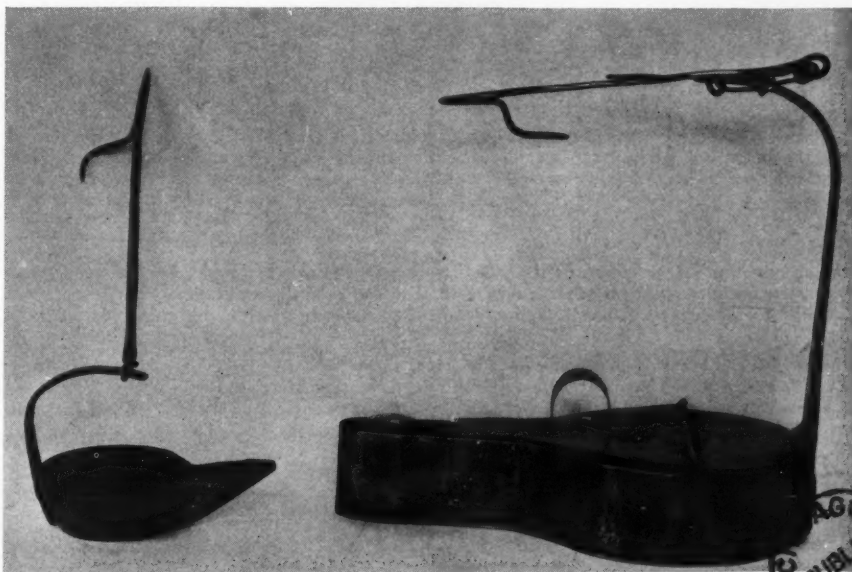


Fig. 7 — BETTY LAMPS FROM OHIO

That at the left is beaten from a single piece of sheet iron. That at the right, of unusual size, formerly lent its aid to educational enlightenment in the first schoolhouse of Crawford County, Ohio.





Fig. 1—

a. CHRIST IN THE CORNFIELD

A large plaque by H. Warren (1794-1819). The picture represents Christ with his disciples walking through the cornfields. A disciple in a rich oriental robe appears in the foreground, whilst Jesus in a white garment fills the centre of the picture, and the remaining followers are in the background. The deep blue sky and golden hues of the corn make a glowing scene. There is a broad band of aubergine color inside the rim, whilst the outside is composed of golden wheat ears in relief. It is signed, *J. Austin, Sculpt*, and was made by Messrs. F. & R. Pratt, Fenton, probably for the Great Exhibition of 1851.

b. THE VINE GIRL

A particularly beautiful and rare example. A peasant girl in the foreground carries on her head a bundle round which vine leaves have been twined. She is wearing a white bodice, and her pink skirt is caught up, revealing a dark green petticoat. Her feet are bare. On the right, a small child clings to her skirt, whilst a little goat gambols beside her. At the back is a saffron sky, and in the distance a cottage may be seen.

c. THE ALLIED GENERALS

This is a portrait of the English and French Commanders-in-Chief in the Crimean War — Field Marshal Lord Raglan and General Canrobert. Lord Raglan is on the left, bareheaded, in a blue coat, with a red sash round his waist. His right sleeve is empty, for he lost his arm at Waterloo. General Canrobert, in a blue uniform with gold braided collar and epaulettes, is mounted on a charger. Signed, *J. Austin, Sc.*

Potlids

By SYDNEY H. ROTHSCHILD

Illustrations from the author's collection

AT first glance, the collecting of picture potlids may seem a trifling form of amusement, hardly worthy of serious consideration; but, in reality, this is not so, for today potlids exercise a widespread appeal and number many ardent votaries. However, it may be well to explain what potlids are. They are simply the lids, printed in colors, of earthenware pots in which bear's grease for the hair, cold cream, potted-meats and fish were sold during most of Queen Victoria's reign.

Further, the question will naturally arise why such things should be collected, and how articles of such everyday use have been preserved in sufficient numbers to be collectable. Today, they are known as "colorprints on Staffordshire pottery", and are sought for as much on account of the beauty and brilliance of their coloring as because of their historical and literary associations. So great has been the interest taken in these lids that occasional public auctions are held in London, and quite high prices have been realized for some of the rarer specimens; but, at any rate, there are still a large number available for budding collectors, well within the range of a modest purse. Moreover, there is a book entirely devoted to these delightful objects; viz., *Colour Printed Pictures of the 19th Century on Staffordshire Pottery*, by H. G. Clarke and F. Wrench and to this book, I am indebted for much information.

The two names most closely associated with the produc-

tion of potlids, are those of Felix Edwards Pratt, and Jesse Austin, the copper-plate engraver. The factory of Messrs. F. & R. Pratt & Co. was situated at Fenton, Staffordshire; and it was there that most of the lids were turned out between the years 1847 and 1885. Felix Edwards Pratt was born in 1813 and died in 1894. He took great interest in the work of his firm, and gave personal supervision to its smallest details. He it was who applied for the patent under which the color prints on pottery were produced, and under his régime the genius of Jesse Austin prospered and found its natural outlet.

Jesse Austin was born at Longton, in Staffordshire, on the fifth of February, 1806, the youngest son of a large family. His father was a master tailor, and the family originally came from Devonshire. The boy was very studious and refused to follow the parental trade. Eventually, much against his father's wish, he was, after great tribulation, allowed to become an artist and was apprenticed to Davenport, at Burslem, where he was taught the art of copper-plate engraving. When his apprenticeship was completed, he began business on his own account and did work in connection with the pottery trade.

Owing, however, to bad times, he was forced to give up his independent business, and, somewhere about 1847, he entered the employment of Felix Edwards Pratt, as engraver and artist. Under his supervision, the color printing



Fig. 2—

a. ST. PAUL'S CATHEDRAL

This is one of a series of views of London, and is particularly interesting, as it shows the cathedral without any other buildings around it. The coloring is rather curious, the foreground being pink, the building brown, and the dome and sky blue. The ladies are wearing crinolines.

b. THE DUKE OF WELLINGTON

A three-quarter length portrait of the Duke of Wellington seated in an armchair, clad in a blue coat and a white waistcoat. On some lids, he wears the blue ribbon of an Order — on this there is none. Surrounding the portrait is a wreath of laurel leaves with ornamental bands, four of which bear inscriptions, as follows: on the left, *obit*; on the top, *Sep. 14*; on the right, 1852; and at the foot, *The late Duke of Wellington*. Outside the border is a quarter-inch margin representing alabaster.

c. HAMLET AND HIS FATHER'S GHOST

On the battlement at the Castle of Elsinore, in the moonlight, the ghost of his dead father has appeared to Hamlet, who is in traditional black, whilst the spectral nature of the apparition is remarkably well suggested. The only touches of color are the cloudy blue of the sky, and the grey walls of the castle. There is no title on the lid. Signed. *J. A.**

process was greatly developed, and Austin became the head of the shop. Tea and dessert services were decorated by him as well as potlids — and with equal success.

Austin was solely responsible for the water-color drawings from which the patterns were engraved, and some of his sketchbooks, I understand, are still extant. Other skilful engravers were employed by the firm, but Jesse Austin was the guiding spirit. A few years later a serious disagreement occurred between Austin and some of the partners. Austin, accordingly, left and entered the employment of Messrs. Brown-Westhead Moore & Co., of Cauldon Place, Stoke-on-Trent. Here he remained for a period of about twelve months, when, matters having been smoothed over with the old firm, Austin returned to

them to continue in their employ for the rest of his life. It may interest present-day workers to know that his earnings hardly exceeded two hundred pounds a year.

According to tradition, Austin used to go to the pottery in a top hat, and was keenly interested in politics. He died at Fenton, in 1879, at the age of seventy-three and was buried at Longton.

A simple description of the methods employed to obtain these beautiful color prints may be of interest, and I cannot do better than quote from H. G. Clarke's admirable book already mentioned.

The process of "transfer printing" on earthenware was known and practised as early as 1757, and it was not until 1834 that George Baxter took out a specification for producing pictures in more than one color. His process consisted in printing a complete engraved picture from an engraved plate in a tint that was predominant in the copy to be reproduced, and afterwards adding, by successive printing, whatever colors were necessary to build up the final picture. The requisite tints were engraved separately on wood or metal blocks and they were then printed one by one on top of the first tinted print until the picture was completed, sometimes as many as twenty plates being necessary for this purpose.

Austin's process consisted in adopting exactly the same prin-



Fig. 3— WINDSOR PARK OR RETURNING FROM STAG HUNTING

In the background, over the trees of the park, is shown England's Royal Castle. The river flows in front of the building, and on its banks appear a party returning from the hunt. The horse in the foreground is white and the hunters wear red coats. The picture has excellent atmosphere. A raised ornamental design surrounds the print and on the outside is a plain gold line border. There is no title or signature. This lid is identical with George Baxter's print of the same subject.

*There are, altogether, seven lids picturing Shakespearean subjects. All are interesting. Some have an elaborate leaf and scroll design border enlarged at top and bottom; others have a border of pearl dots. They are named as follows: *Shakespeare's House, Henley Street, Stratford-on-Avon*; *Shakespeare's Birthplace, Stratford-on-Avon*; *The Room in which Shakespeare was born, 1564, Stratford-on-Avon*; *The Residence of Anne Hathaway, Shakespeare's wife, Shottery, near Stratford-on-Avon*; *Church of the Holy Trinity, Stratford-on-Avon*.



Fig. 4—

a. THE IRISHMAN

This lid, from the point of view of color and drawing, is one of the most charming. An Irishman, dressed in a blue coat, vest, and stockings, with his clay pipe stuck in his hat, is ogling two colleens, one dressed in a white bodice and yellow skirt, and the other in a red hood and cloak over her purple dress. The picture is full of life and atmosphere, and is signed, *J.A. Sc.*

b. MAY DAY DANCERS AT THE SWAN INN

The subject is an old English scene, and depicts a May Day festivity. The dancer dressed as a May tree was known as "Jack in the Green", and the subject was a popular one in the old prints. The colors on a good lid of this design are bright and vivid, and the whole is a charming presentation of life in days gone by.

c. PHILADELPHIA EXHIBITION 1876

This is one of a set of American views, and represents the buildings of the exhibition which was held at Philadelphia to celebrate the centenary of American Independence. The view on the lid is of the front and main entrance, and is beautifully printed.

ciple, using copper plates only, the material difference in his system being that he printed the completely engraved picture *last* upon the tints that were already registered in their proper places, while as has just been stated, Baxter invariably printed the complete engraving first. Usually four or five copper plates were used for engraving the colour picture in the Austin potlid process. The first four copper plates were dissected to give parts of body colourings and the colours employed were buff, blue, pink, or red, and green if necessary, with the final engraving printed in a brown ink. Stipple engraving by means of dots intermingled with line engraving was the process used.

Further details of the printing process may be gleaned from Clarke's book, but the chief attraction is the charming pictures which are the subject of this article. It should be

noted that they are printed under the glaze, which has the advantage of rendering the colors totally unaffected by light or dirt; so that their sole debt to mortality would seem to be their liability to be broken, which is more than can be said of their frailer brethren printed on paper. Brilliance of underglaze color is one of the most important characteristics of potlids and distinguishes them from ceramic wares whose requirement of durability called for firing at high temperatures, calculated to destroy the brighter tints. Potlids are made of soft paste and, after decoration and dipping in glaze, are fired at relatively low temperatures.

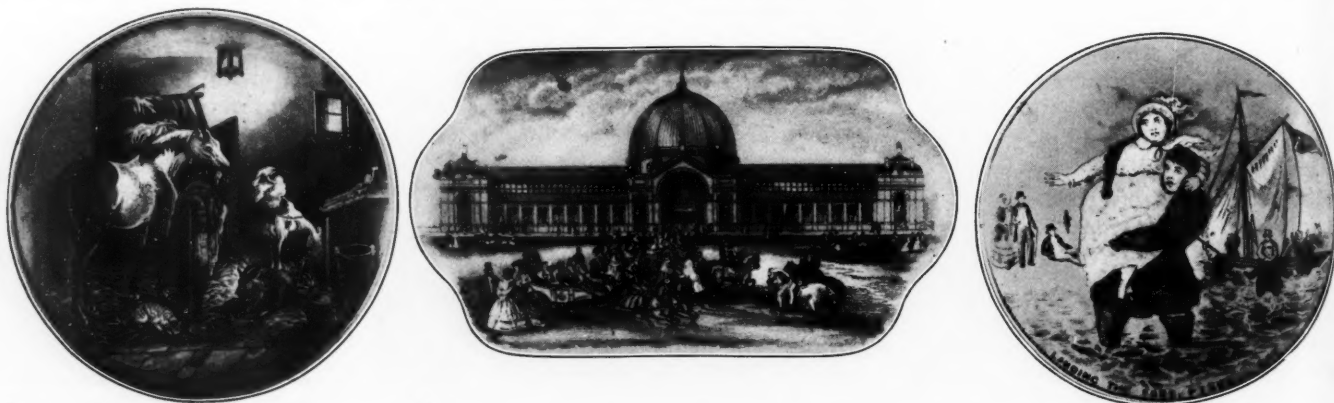


Fig. 5—

a. COUNTRY QUARTERS

This lid is one of a set of sporting subjects of which there is quite a number. It is very handsome, and the grey horse particularly lifelike. There is no signature.

b. THE ALEXANDRA PALACE

An oblong lid, showing the front view of the Alexandra Palace, which was burnt in 1873, and has since been rebuilt. The coloring is very rich; the warm rays of the setting sun gild the dome and light up the sky, whilst the gay company in the foreground take the air. The barouche is yellow and the horses are bays, while two cavalry officers in uniform add to the brightness of the picture. This lid is unsigned.

c. LANDING THE FARE, PEGWELL BAY

One of a series of lids, the contents of whose pots were obviously fish and shrimp paste. These lids were chiefly made for the firms of Tatnell & Son, and S. Banger, of Pegwell Bay, and no doubt the attractive pictures helped the sale of the wares. On this lid the comic element predominates. Nevertheless it is typical of the seaside at that time.

A great variety of subjects were chosen for potlid illustration: altogether there are between four hundred and fifty and five hundred different specimens known; but still other items are constantly coming to light and add considerably to the excitement of collecting. Jesse Austin signed a number of his lids, sometimes in full, but more often with his initials. A few lids are signed *T. Jackson*, but, unfortunately, nothing is known of this artist.

The lids which I illustrate and describe in connection with this article are none of them especially rare, with the exception of the *Vine Girl*, and I may add that the very rare lids are not necessarily any more beautiful than the so-called common ones. It just amounts to this—that there are fewer of them! And as rarity always begets counterfeiting, I would warn intending collectors against the reproductions which are often offered for sale. If these reproductions were intrinsically as good as the old lids, it would not matter so much, but they are generally weak in color and smudgy in outline. In a word, they give one no pleasure to look at and certainly none to live with.

Ultimately, the best method of recognizing a good lid is to learn to know the genuine by careful scrutiny. Depth of color, crazing, and dull sound when tapped, are the usual tests for a good lid; whereas the “wrong” lids are generally weak in color, have no crazing, and give a sharp metallic sound when struck. However, it should be noted that on lids made at Cauldon there is little or no crazing.

In conclusion, I should say that hunting for potlids is an amusing and instructive recreation, often leading one into pleasant paths one would not otherwise have trod. Furthermore, potlids, like the so-called historical glass cup plates of which American collectors seem to be so fond, offer an almost infinite number and variety of topics for quite fascinating research. In the first place, of course, the makers of these brightly colored advertising devices were desirous of appealing to popular interest or popular prejudice. Hence we have lids which make direct reference

to some phase of contemporary politics or statecraft. Usually such references are easily enough understood by anyone reasonably acquainted with history. Sometimes, however, they are obscure; but, in either case the impulse to investigation, if followed, often leads to worth-while discovery.

Much the same thing is true of those lids which carry illustrations of books or poems of general appeal. Identification of the subject is usually easy; but he would be, indeed, a shiftless collector of lids who failed to be fully conversant not only with the name and authorship of the literary gems immortalized upon his pots, but also with every descriptive detail of the occurrence portrayed.

And, needless to say, a large proportion of the mere subject pictures—without specific political or literary affiliations—which topped the containers of soap, shrimp paste, or pomade were not originally drawn for such humble applications. They were, in many instances, derivatives from originals notable enough to make their artistic lineage worthy of some examination.

Thus it comes to pass that the collecting of potlids may, quite properly, be viewed not so much as constituting an end in itself as a series of ever fresh beginnings. Each latest acquisition offers new problems; aesthetic, literary, historical, whose solution, in each instance, not only brings zestful enjoyment, but helps not a little to widen the collector's intellectual horizon and to expand his kinship with the world.

NOTE.—The following is a list of American Views on potlids, but it may not be complete, as new ones are always being discovered. *The Administration Building*, World's Fair, Chicago; *H. R. H. The Prince of Wales, visiting the Tomb of Washington*; *Mrs. Harriet Beecher Stowe (Portrait)*; *The State House in Philadelphia, 1776*; *Philadelphia Public Buildings, 1876*; *Interior View of Independence Hall, Philadelphia*.

In the issue of the *B.P. Collector and Baxter Times* of March 10th, 1926, the discovery of another American subject on a potlid is announced; it is called *Washington Crossing the Delaware*. A reproduction of this appeared on the cover of *ANTIQUES* three months earlier, namely, December, 1925. At present only one copy of this lid is known in England. It is in Mr. George Edward Lambert's collection at Solihull in Warwickshire.



Fig. 6—THE SEVEN AGES OF MAN, FROM “AS YOU LIKE IT”
It speaks for itself and well illustrates Shakespeare's immortal category of man's life. The spaces between the circles are purple. Signed, J.A.

What Was Early Hard Pine?

By HENRY H. TAYLOR

DURING the last few years, I have been fortunate enough to find several pieces of early New England furniture constructed of the so-called hard yellow pine. Among these pieces I may mention a large chest with ball feet, single drawer, single arch moldings, and drop brasses (*Fig. 1*); a sheathed and brocketted chest with hinged top and single drawer beneath (*Fig. 3*); and a large stretcher table entirely of hard pine, excepting the legs, which are of white oak.

These pieces appear all to have been made prior to the year 1725. In fact, I have never seen hard, or yellow, pine used in any piece of New England furniture that did not show indications of having been made before 1725.

This so-called hard, or yellow, pine has always interested me. It is a fine, strong, hard wood, and, when properly finished, shows a very beautiful grain. To my mind it is a much finer wood in every way than white pine, and the rarity of furniture constructed of the material probably adds greatly to my interest. Accordingly, I have been curious to know what New England tree produced the wood used in our furniture so long ago, and why the use of such a fine cabinet material was discontinued.

The leading authorities offer little light on the question. Never have I been able to find anyone who would venture to give the Latin name for the species of New England tree which may have supplied our ancestors with hard, or yellow, pine. Wallace Nutting, in his *Furniture of the Pilgrim Century*,* says:

The material of the earliest American chests was oak, in accordance with English traditions. But very quickly pine lids

*Revised Edition, Framingham, 1924, p. 18.

were introduced. The abundance and size of "pumpkin" pine should have been, it would seem, an early and irresistible temptation, but, curiously enough, the pine adopted was the hard or yellow pine now so largely vanished from our local forests. The hard pine was almost as heavy and hard to work as the oak. Following the use of it for lids, it quickly came into use in panels and bottoms.

It has been suggested that this wood is really southern pine, which it does, in fact, closely resemble. However, I can find no record of the importation of southern pine into New England in the seventeenth or the early eighteenth century. Indeed, with such a plentiful and varied supply of native woods available, the theory of importation would not seem to me a reasonable one. Envisaged by Indians, wild beasts, pirates, witches, and New England winters, our pious forefathers were probably beset by a sufficiency of troubles and interests, without assuming the additional task of importing any southern pine timber for their simple furniture. In looking over a list of native trees, therefore, which might have supplied this hard, or yellow, pine, I find these possibilities:

Weight per cubic foot of seasoned timber

Pitch Pine	32 10
Red Pine	30 25
White Pine	24 02
Black Spruce	32 86
Red Spruce	28 13
Hemlock	26 42
Balsam Fir	23 80
Tamarack or Larch	38 04

It will be seen that the tamarack, or larch, is, by far, the heaviest of all these New England conifer woods. No other conifer wood even approaches it in weight. I have carefully weighed and estimated a section of a wrecked hard, or yellow, pine chest of about 1710. This section weighed at the rate of 36 pounds per cubic foot; but, of course, a piece of resinous wood of such great age would show a slight



Fig. 1 — BLANKET CHEST OF HARD PINE (1690-1710)

Only the lower drawer is "practical", the other divisions being purely decorative.
Owned by the author.

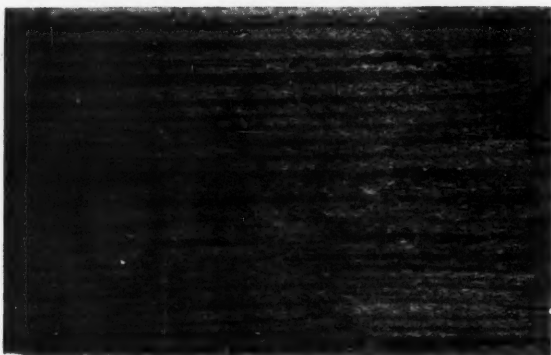
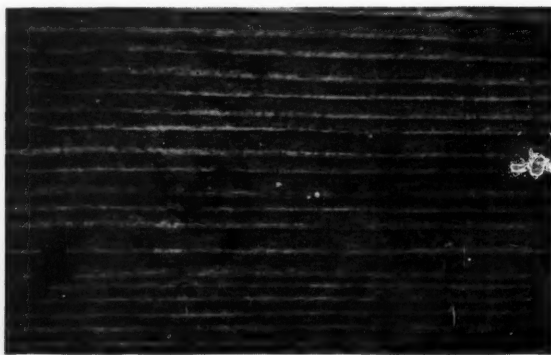


Fig. 2 — HARD PINE (1710)

Above — Outside stained fragment of an early eighteenth century chest.

Below — Inside unstained fragment of the same early eighteenth century chest.

loss of weight if compared with a new and thoroughly seasoned specimen. Two illustrations of a section of this 1710 hard pine chest are given to show both the outer red stained surface, and the inner, or unstained, surface of the wood. Both these photographs clearly show the typical hard, or yellow, pine grain with the darker resinous bands of summer growth (Fig. 2). A picture of a section of new tamarack, furnished by the United States Bureau of Forestry of Washington, D.C., is also presented (Fig. 4). It will be noted that the grain in both the old and the new samples is very similar, though, of course, the new sample is fresh and unstained.

The whole matter, therefore, seems to resolve itself into this: there was but one tree available throughout all of New England which could have produced the hard, or yellow, pine. This tree was the tamarack, hackmatack, or larch (*larix laricina*), to use all its various names. The tamarack, or larch, is a swamp-loving conifer tree whose range extends from northern Pennsylvania northward to the Arctic circle. The bright green leaves of this tree are from $\frac{3}{4}$ of an inch to $1\frac{1}{4}$ inches in length; tiny brown cones are borne, and the tree is peculiar in that it is the only conifer that sheds its leaves in autumn. Its foliage is light, delicate, and feathery. I have seen in Connecticut several tamarack swamps—very dark and cool in summer, and very cheerless in winter when the foliage is gone. The tamarack, further, has very long, fine, and extremely tough rootlets, which the Indians used in sewing their birch bark canoes.

Longfellow puts these words into the mouth of that friend of our boyhood, Hiawatha:

Give me of your roots, O Tamarack,
Of your fibrous roots, O Larchtree,
My canoe to bind together,
So to bind the ends together
That the water may not enter,
That the water may not wet me.

Julia Ellen Rogers in *The Tree Book* mentions the larch thus:

Larchwood is very durable, heavy, and hard. Rich in resin but easily ignited. It does not splinter, hence was preferred for the building of warships before the day when steel came to replace wood. Larch timbers built into the oldest French castles are sound when the stones that support them are crumbling. In the fine arts larchwood has had its place. Raphael painted many of his earliest pictures on larch boards.

Professors Hawley and Hawes in their fine work, *Forestry in New England*, say of tamarack, or larch:

Many years ago the tamarack was practically destroyed by the worm of the larch sawfly, which eats the foliage. For this reason it is seldom that one finds a large live tamarack, although dead specimens two feet through are common. Of late years, however, the sawfly has not been abundant and the tamarack is again prospering. Its wood is durable and strong and is used for posts, poles, railroad ties, and ship-building. In early times it was transported in large quantities from Maine to England for the last purpose.

May it not be that some earlier invasion of the larch sawfly killed off most of the tamarack in New England, somewhere near the year 1725, and so stopped its use in furniture making? The plentiful white pine continued to be used in quantity down to our present day,

but the use of tamarack, or hard pine, apparently ceased with the close of the first quarter of the eighteenth century. This is all pure conjecture, of course, but interesting. I am writing this, indeed, not with the idea that my conclusions are final, but to stir up the whole subject of hard pine, southern pine, yellow pine, and tamarack. If the old time hard pine is not tamarack, what is it, and what tree produced it?

We are, I think, inclined to take too much for granted concerning early American cabinet woods, or perhaps, I should say, we are content with their too general classification. Pine, maple, oak, mahogany, walnut, beech, birch, cherry, poplar, apple tree—all, with the exception of mahogany, were available, at one time or another, over large sections of young America; but the character of each wood varied both with the particular species used and somewhat with the district where the timber was grown. These considerations few students of early furniture take the trouble to weigh; yet, as I hope sometime to show, they should not be ignored, since in them may reside the clues to important discoveries.



Fig. 3 — BOARD CHEST WITH ONE DRAWER (c. 1700)

Of hard pine. Frame apparently nailed together with heavy hand-wrought nails. Ends have decorative scallops cut with a gouge of some kind. The treatment of the lower edge of the drawer front is a unique feature here. Such edges were not normally scrolled; and it is not impossible that in the present case the device was used as a means of overcoming the disfigurement of a split which occurred long after the making of the chest.

Owned by the author.

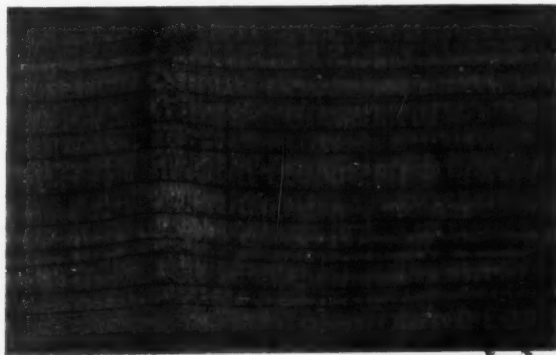


Fig. 4 — NEW TAMARACK

From a piece supplied by the United States Bureau of Forestry.

The Nutmeg Vindicated

A Pewter Note

By G. A. R. GOYLE

IN the October, 1925, number of *ANTIQUES** appeared a short note by Mr. Cotterell, entitled *The Untrustworthy Nutmeg*, a reflection, as it were, upon an explanation I had offered of the unduly large thumbpieces on some German beer-mugs of former times. I had called attention to a tradition, lingering among the people of Southern Germany, that the custom once prevailed of scraping nutmeg upon beer, and that the ball thumbpieces on German tankards have, at times, been used as receptacles for the nutmeg. Mr. Cotterell apparently questioned the reliability of my statement; and that was sufficient incentive to start inquiries for more convincing proof of the existence of the custom cited. It is amusing that the threads of this controversy and my subsequent investigation should stretch over several continents; and it is entirely due to this long-distance conversing forth and back that the nutmeg has had to remain unvindicated for so long a time.

Writes, first, Mr. K. Halm, the head of the National Museum in Munich (translated):

The assumption . . . rests entirely upon facts. I myself have seen such tankards; the Bavarian National Museum does not contain any, but we have—as likewise, there are in provincial museums of

Southern Germany in many examples—small box-like graters with a receptacle for nutmegs, which were customarily taken along to the inn by frequenters of such places. I seem to remember that nutmeg was scraped primarily upon green (the opposite of lager) beer.

Another corroboration comes from the co-director of the Germanic National Museum in Nuremberg, Dr. Th. Hampe, who writes as follows (translated):

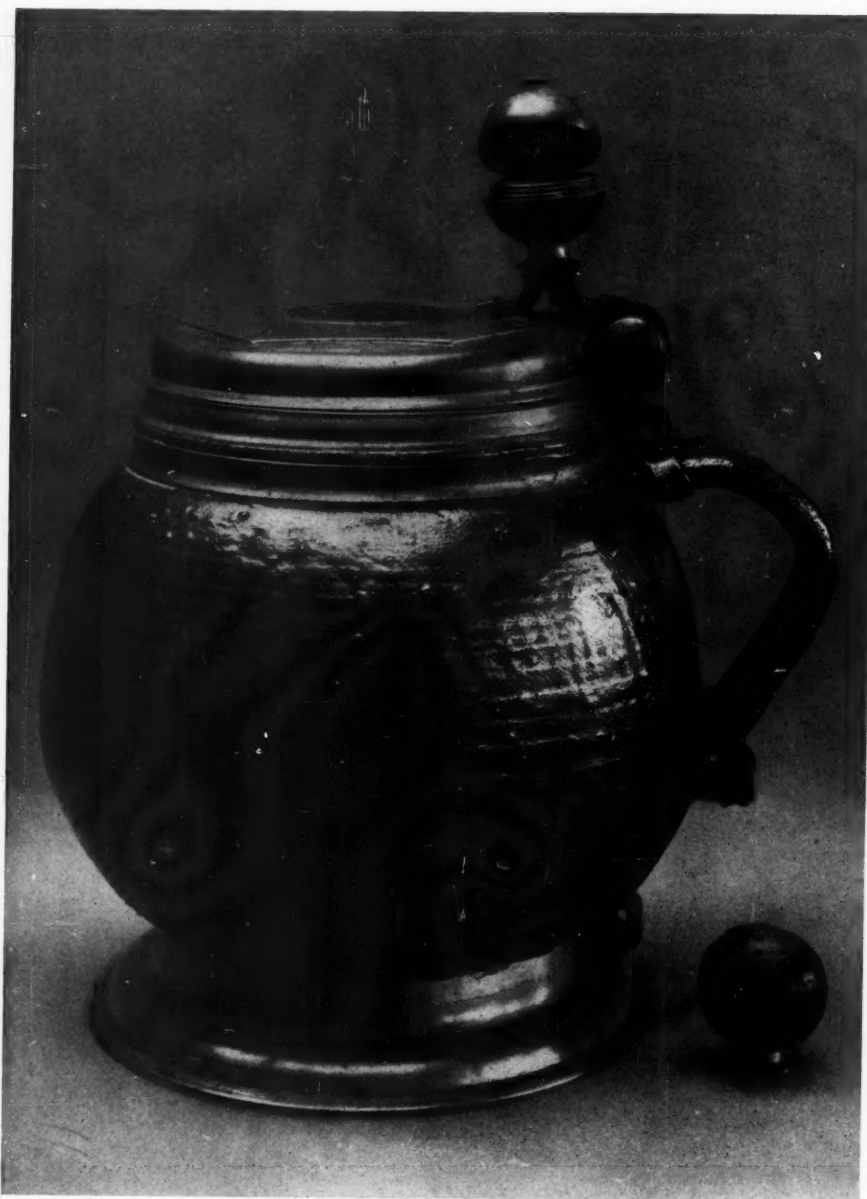
We are pleased to advise that we have several old beer-mugs with a ball-knob which can be opened by unscrewing and which actually served for receiving a nutmeg. It was formerly customary to grate it with a small grater upon the beer to make the drink more savoury or digestible. This custom and taste seem to have persisted for a long time and have possibly survived sporadically to this day.

It is owing to the courtesy of the same gentleman who wrote these remarks that I am in a position to show a splendid example of a nutmeg-tankard from the Germanic National Museum in Nuremberg. The pottery body of this beer-mug is a product of Saxony, and upon the pewter cover appears the portrait of John George III of Saxony (1647-1691 A.D.), which gives a clue to its age.

The pewterer's

mark is that of Naumberg. The top-knob is shown open to reveal its significance and to expose the threads.

The director of the museum has selected for illustration, this mug, from various examples in his care, to emphasize



GERMAN MUG WITH SCREW-CAP THUMBPIECE (seventeenth century)

Of earthenware, with pewter mounts. The ball thumbpiece is shown open to expose the threads. At the lower right is shown a small grater, which, when not in use, screws to a thread concealed beneath the pewter foot of the mug.

Owned by the Germanic Museum, Nuremberg, Bavaria.

**ANTIQUES*, Vol. VIII, p. 216.

the fact that the receptacle in the ball thumbpiece was used for storing a nutmeg. The mug has, namely, as an added feature, a nutmeg-grater, shown as a perforated knob beside the mug, at the right, in the accompanying picture. When not required, this grater reposes unostentatiously screwed upon a threaded socket within the hollow of the pewter foot. The grater, made of pewter, has, apparently, a cap of harder metal which contains the holes with rough edges for the proper abrasion of the nutmeg when it is rubbed against them.

I hope that these data, and, especially, the pictured tankard with the unscrewed knob are sufficient to convince the most skeptical of the "import of the overpowering ball." Both museum authorities did not know of any previous printed reference to the custom of using nutmeg upon beer, nor to the German adaptation of beer mugs to this custom; hence they are the more to be thanked for furnishing the material for these notes.

In conclusion, I wish to call attention, as a parallel, to the English custom of former times of scraping nutmeg upon toddy, mentioned in the August, 1926, number of *ANTIQUES**, where a silver box-shaped nutmeg-grater is shown, probably not very different from the German kind to which reference has been made above. Still more explicit is Mr. Willard Emerson Keyes, who, in genial fashion, lifts the veil from the mysteries of old-time taprooms† and characterizes the importance of nutmeg as follows:

Whether the popular drink was flip, or hot punch, or mulled cider, or whatever, nutmeg was plentifully sprinkled on it. Fashionable trinkets of the time were nutmeg holders of silver or Battersea enamel, just large enough to hold a single nutmeg. Fastidious travellers carried their own nutmegs, for in some taverns it was hard to get them, though a half-dozen nutmeg holders were usually to be found over the chimney piece in the taproom.

**ANTIQUES*, Vol. X, p. 112.

†*ANTIQUES*, 1924, Vol. 5, p. 17.

Shop Talk

By BONDOME

THE auctions are on now fast and furiously. There is no keeping up with them in close detail, and the foolishlest occupation in the world is that of quoting complete lists of prices; for the owl-eyed reader who studies such lists is quite likely to conclude that all the high call items are like his own, and all the low ones are like his neighbor's. The opposite is quite likely to be true.

On November fifth, the Anderson Galleries disposed of the Schernikow collection of hooked rugs. Prices ranged all the way from \$11.00 for an affair four feet eight inches by two feet in dimension, decorated with a maple leaf design, to \$530 for a rug, five feet six inches by two feet six inches, hooked through old homespun linen in what I am inclined to call an Aubusson pattern. A still larger rug, eight feet nine inches by one foot seven inches, glorious with a rose tinted stag, two white pigs, two bluish pink dogs and various blue birds, brought \$150. Several sizable rugs were knocked down at \$10 each. The average for some one hundred and ninety-two specimens was a shade over \$20 each. What is the conclusion? Only that the buying and selling of hooked rugs calls for rather exceptional powers of discrimination.

Some three weeks earlier the Gardiner sale of Oriental rugs at the same galleries had realized a total of just over \$15,000, for one hundred and eighteen items. The minimum was \$12.50 for a Sileh camel trapping; the maximum was \$1,050 for a large Tabriz rug eleven feet six inches by eleven feet five inches. Evidently hooked rugs have not yet displaced Orientals in the affections of the American collector.

In Providence, Rhode Island, on November third, the collection of the late Benjamin M. Jackson was dispersed at auction. Of course the newspapers, in reporting the event, played up the high prices, with the result, no doubt, that many an eager family began to groom the hair-cloth sofa in anticipation of the day when it would lift the mortgage from the ancestral mansard. But confidential report has it that the affair developed into something closely akin to an antiquing spree, in which improvident Providentials cast aside all considerations of value in the sheer joy of competitive bidding.

The taste of the deceased owner had been a catholic one; so

that, while he knew a good antique when he saw it, he could also look with kindly eye upon competent reproductions. In the turmoil of the sale, however, everything was skied, used household linen passing to ecstatic housekeepers at considerably more than prevailing retail prices for new; while comparatively recent furniture was flattered by bringing the normal price of the antique. Meanwhile the professional folk who had come to buy remained to chortle, but not otherwise to participate.

Few persons realize the great depreciation in value that even the slightest damage occasions in such fragile wares as glass and china. Perhaps the point is not so much that imperfection reduces value, as that proof condition commands a premium. At the Peters sale, at the Anderson Galleries recently, a proof bit of Staffordshire brought \$12.50; whereas a slightly damaged counterpart attracted less than a third as much. Silver resist pitchers were popular at this sale — even repaired examples selling readily; whereas pink lustre appeared to lag a little in comparison. Whether or not this is due to the extent to which modern pink lustre is available, or to the circumstances of the particular sale, is beyond telling.

A sale of glass — some of it belonging to Miss Mary I. Meacham, the well-known collector of New York, produced interesting comparisons. Gothic pickle jars appear to be no longer in the ascendant. Three of them brought \$8.00 for the lot. So-called Stoddard three-mold, in clear glass, ran a little below some shop prices, a little above others. Sandwich glass showed wide variations, but, on the whole, appeared to hold its own fairly well in competition with the earlier blown types. One tall price of the sale, \$285, was brought by a Wistarberg sapphire-blue sugar bowl; while another bowl — listed as important and attributed to Stiegel — brought \$55. Why the difference? That is an auction-room mystery. Various enameled glass items attributed to Stiegel, but lacking the cachet of Miss Meacham's name, caused no great distress to the pocket-books assembled at the sale; but a red-amber whiskey flask, attributed to the master of Manheim — and incidentally from the Meacham collection — did not surrender until it had called forth three hundred eager dollars.

London Notes

By F. C.

THE "Little Season" is on in London, and, in spite of coal strikes and political and domestic disturbances, many a hardy young man and hopeful damsel have been starting a new domesticity of their own, so that St. George's, Hanover Square, and St. Margaret's, Westminster, have had gay and happy doings. All this apropos of old boots and shoes. Why in the name of all that's incongruous are they flung after the happy pair, sometimes with a fatal accuracy that makes of the bridegroom's glossy topper an opera hat of sorts?

The question was solved for me by the opening of the New Wellcome Museum in Wigmore Street. And now I'm back where I stopped last month.

One of the most interesting collections in a varied and delightful assortment is that of the charms of all ages — and there, among lucky horse brasses of Rome and early Britain, peaches, bats and pomegranates of China, and swastikas of Egypt and Peru, I found — boots and shoes! Of course, what could be simpler? Do they not smooth the pathway of Life and make easy the footfalls of Time? That, very evidently, is the explanation of the little Georgian snuffboxes in the form of boots carved out of box wood, as well as of Mercury's winged sandal. Even the fat satin pincushion which one associates with the servant's hall, may be, not just a revolting leg, but a symbol — since it is always booted — of some lowly walk of life made easier. So now, with an inquisitive mind at rest, I can view with equanimity the departing bridal pair being pelted with dangerous and dusty footgear, and, even if a flying brogan should chance to alter the features of the bride, it is all for her good, in a manner of speaking.

I wonder if the craze for dolls' tea dishes has reached the States? I *must* go over there and find out a lot of things. Over here, the poor kiddies are having Grannie's old doll tea set snatched from them for Mother to use proudly for after dinner coffee, or what we think is coffee in England.

A charming little Spode set, with rich panels of purple and gold, was brought in after a small dinner the other night. The fat little tea pot held just enough coffee for six tiny cups of real coffee, hot and strong; and in the squatty sugar bowl were rock sugar crystals, and as we stirred it with wee spoons that looked like slender salt spoons I was not the only one that chortled with satisfaction.

We have all heard of the applicant for a parlour maid's position, who replied to the query as to why she had left her last place, with the statement that she had tried dairying, but had not

been successful because she "couldn't seem to handle the cows without breaking off their horns"!

In my own house, I heard one day a dismal crash — my Sèvres chocolate pot with the Napoleonic cypher and imperial crown was in a thousand fragments on the floor, while Irish Mary was shouting, "The Saints presarve us! The floor just lep up and struck it out of me hand"!



THE BLUNDERBUSS IN ACTION

A month or so ago I had the joy of buying some old paneling from an ancient inn at Oxford that was being torn down to make way for Woolworth. It was at least four hundred years old, some say nearer five hundred, and, as it had been all its life in the great kitchen of the inn, the old Roebuck Hotel, it was covered with the paint and soot of centuries, (and no one who has not lived in England can form any conception of how thick that covering can be). It took much patient labor to get down to the na-

tural wood, but when that was revealed, how beautiful it was! The marks of the adze were plain to see, and the fine broad panels were all joined with wooden pins as firm and strong as the day they were put in — a little before the discovery of America! In the States that sounds a tremendous antiquity; not so here, where plenty of still occupied buildings had already by that time achieved a dignified age.

The history of the evolution of English walls and wall coverings would be an interesting one. First the mud and wattle hut, later the log cabin (whose wooden walls were the precursors of the paneled room of today), then the stone walls of the feudal fortress-castle hung with shields, banners and skins, later with tapestries brought home by Crusaders from the East. It was not until the fifteenth century that small panels of wood were introduced — perhaps serving at first as partitions in the great draughty stone halls, or frames in which to set pictures and arras, and not until great Elizabeth's day was paneling generally used. So well did the craftsmen of her day ply their tools that to this very year their work survives.

In the eighteenth century, oak was more or less superseded by the more easily worked pine or other soft woods. Luckily for us, these were almost invariably painted, so that now we can, with small labor, restore the graceful carvings and moldings to their original beauty.

There are some who lament the fact that so many old rooms are being removed from dreamy Devon and proud Kent to end their days in a new land, but others, who perhaps think farther, don't like this dog in the manger attitude. Conditions here are such that many fine old houses would go to rack and ruin, were

not some parts sold to save the rest. It seems to me a jolly lucky thing there is such kinship of feeling that the beauties of old England are loved and appreciated in "our lost colonies".

Speaking of panels, I am glad to know that picture frames are becoming more and more what they once were, mere moldings to fasten a canvas to a paneled wall.

It is exasperating to buy a piece of lustre and bring it home in triumph only to be told by some superior soul that it is modern and poor at that! As for silver resist, the really big prices it commands makes a mistaken purchase something in the nature of a catastrophe. How is one to tell? Some one has said that the infallible test is to rub the silver with an ordinary India rubber. If it comes off, it's not genuine! How many fine old pieces have been irreparably hurt by this cruel test I wonder? The fact is that many absolutely "right" pieces have been washed a hundred times in water to which some fierce housewife has added a deadly solution of soda, and so has the damage been done: the thin film of platinum has been corroded and the India rubber does the rest of the fatal work. How then are we to tell? The answer is the usual one. There is *no* royal road to infallibility, but perhaps I may be able to suggest some things that it would be well to bear in mind.

In the sixteenth century, Netherlands potters working in Madrid brought home the secret of lustre painting as a decoration for an otherwise plain surface — as in the Hispano-Mauresque, a development of the ancient art of Persia and of Egypt. From Delft to Lambeth-Delft was an easy step: some say it came to Bristol first, direct from the Spanish traders. Anyway, we know that a cheap, crude sort of copper lustre appeared in Bristol in 1740, and that the Wedgwood craftsmen did not put a really satisfactory silver lustre on the market until 1780. What we now call Staffordshire did not appear until five years later.

The method of silvering was simple. The vessel to be treated was prepared and glazed, then dipped in a bath of platinic chloride and spirits of tar. When dry, it was baked for twelve hours at a temperature of 1200 degrees Fahrenheit. The organic matter was burned away, leaving a thin deposit of metallic lustre, which sometimes was once more painted in a color design and refired. Oftener, in the early pieces, it was left plain, in imitation of the silver or Sheffield plate, for which it was intended as a humble substitute.

Now, in these early pieces, we can sometimes see the minute pitting of the surface, called *pelure*. Some say that this came from one of the ingredients of the bath — a hard brittle manganese — whose particles broke down in the firing; but others — and I think these latter are right — contend that the continued use of the old wooden molds resulted in a minutely roughened surface like the pores of the wood itself, which the thin coating did not quite fill. Here, then, is one thing to look for.

Gold lustre was produced by a bath of gold chloride solution mixed with balsam of sulphur. Sometimes the gold was thinly

laid over a delicate color. Josiah Wedgwood experimented with this and with silver lustre, *but* (and this is significant,) his "thin film of gold or platinum laid on the highly glazed, and sometimes tinted surface, did not wear well, and the process was discontinued". The India rubber test would certainly have failed even in 1810.

With the copper and silver and gold lustres, then, what we have to look for is true design, molding sometimes hand-finished, depth of color or glow, and, where any small chips occur, darkness in the color of the lay itself.

With *silver resist* there are other things for the wary ones to look for. The process was this. The desired pattern was painted, on an already glazed surface, with a sticky substance like shellac, so that the metallic solution into which the vessel was dipped would only "take" on that part meant to be so decorated. It was then refired and the extraneous substance removed. Of course, stenciling is just the reverse of this, an open cut pattern being laid on and the exposed portion being washed over with silver solutions which often left rough edges and a coarse mechanical look, entirely lacking in the delicate resist method.

Resist on a white ground was probably the earliest; later we get a canary ground, or blue, which last is rare. But most precious of all now is that on pink or apricot, of which very few specimens survive. The designs are nearly always variations of the same theme; birds and sparse foliage, or a conventionalized flower with delicate connecting tendrils. Unusual, indeed, is it to find the human figure introduced; yet one charming piece was brought to me for verification the other day — a tiny teapot with little Chinese figures in blue against a silver background — sadly hurt by the silly rubbing test.

In conclusion, I would say: Look to the body of the article under consideration first. Is it well and truly potted? Is it light in proportion to its size? Is it delicate and graceful in its proportions? If so, well and good.

In an early number of *ANTIQUES** an article on blunderbusses tells of the use of these interesting weapons as a means of protecting vehicular passengers against attack. The other day at an "on-the-ground" peddler stall I came across a curious old water color painting which shows a blunderbuss serving precisely this purpose. Just what the picture is all about I do not know. Evidently, however, a group of cavalymen is holding up a chaise, or private coach, with its occupant and outriding guard. In the background appear the sea and ships. It may be that the scene represents the stopping of a smuggler who has just come up from the coast with a carriage load of contraband goods. Again, it may represent the frustrated flight of some political adventurer. Who knows? Costumes indicate a date somewhere between 1780 and 1800. Anyway, the blunderbuss is there and it is performing just as Mr. Sawyer said such things were intended to perform.

**ANTIQUES*, Vol. VIII, p. 24.

Book Notes

Christmas Books of Olden Time

By GEORGE H. SARGENT

PROBABLY you have bought your Christmas books; if you haven't, you are subject to reproof. But, if you are a collector of Americana, it may be worth your while to look around in the secondhand bookstores, where you may be able to pick up some Christmas books which will delight the heart of a collecting friend, or you may, possibly, be moved to make yourself a Christmas present.

You will seek in vain for Christmas literature among the American "cradle-books" printed before the year 1600. The Puritans rather frowned upon the Christmas holiday. There were some among our forefathers who kept Christmas in the good old English way, but they were not of the majority. The rise of Christmas in America was gradual. At the beginning of the last century, our Christmas literature manifested itself chiefly in little books



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for the young, published by Isaiah Thomas in Worcester, by Borradaile in New York, and by others, who, each year, delighted the children with chap books in which the exploits of Goody Two-Shoes and Robin Hood were celebrated, with hand-colored illustrations.

But we must reach a little later period before we get really into American Christmas literature. In England the *Annuals*, *Tokens*, *Keepsakes*, and other gift books were appearing, and American booksellers found it profitable to import them. A few were published in this country prior to 1830, but nothing like the number which came after that date. Mr. and Mrs. S. C. Hall, who were responsible for some of the best illustrations of the time through their publications, the *Book of Gems*, *The Amulet*, *A Christian and Literary Remembrancer*, the *Juvenile Forget-Me-Not*, and others, were among the leaders of a long line of English literary workers. At the head was the Countess of Blessington, who was responsible for the *Keepsake* "with beautiful embellishments and 12 acrographic engravings, elegantly bound in crimson silk", and *Heath's Book of Beauty*, edited by the countess, with "beautifully finished engravings from drawings by the first artists, bound in blue watered silk".

Most of these annual outbursts of sentiment and religious guidance bore the subtitle *A Christmas and New Year's Present*, or *An Offering for Christmas and New Year's*, or *A Christmas and New Year's Gift*; while *The Amaranth*, which was "revised by the Committee of American Sunday School Union", proclaimed itself as *A Gift For All Seasons*. *The Rose of Sharon*, which was successfully conducted for a number of years by Sarah C. Edgerton, was *A Religious Souvenir*; *The Dahlia* was a *Memorial of Affection*; *The Violet*, *A Christmas and New Year's Gift*; *The Rose*, *Affection's Gift*. *The Annualette* having announced itself as *A New Year's Gift for Children*, *The Youth's Keepsake* became *A Christmas and New Year's Gift for Young People*. *The Offering*, of the eighteen twenties, published in Cambridge, had its Philadelphia successor in *The Offering, A Christmas and New Year's Present*, in 1834. *The Gift*, Philadelphia, 1839, declared itself to be *A Christmas, New Year's and Birthday Present*.

The popularity of some of these gift books, which formed the principal ornament of many drawing-room tables of the thirties and forties, was surprising. Illustrated with steel plates or woodcuts colored by hand, they made a feature of their pictorial richness. The literary selections which filled them were, for the most part, religious homilies, poems on Scriptural subjects, short romantic tales conveying moral lessons, and, occasionally, an effervescent apostrophe to the winds, or the rose, or to some ruined castle which had stirred the tremulous breast of the writer. The reader of these effusions lived in a world, apparently, of blooming gardens, of pet lambs, of pantalettes and prim "females" whose chief recreation was to muse, on Sunday afternoons, among the weeping willows in the cemetery. Saddening as this may appear to our decadent day, it should be remarked that *The Religious Souvenir*, which began its career, I think, in 1833, had by 1840 arrived at the point where *three editions* in rapid succession were required to satisfy the clamorous public.

Many of these annuals and gift books were frankly piracies, in form or contents, from their English prototypes. There was the *Drawing-Room Scrap Book* "with poetical illustrations, by Mary Howitt. 46 Splendid Engravings"; while Willis Gaylord Clark was editing, in 1837, *The Parlour Scrap Book*, a Philadelphia publication. *The Token and Atlantic Souvenir*, which N. P. Willis conducted, from 1828 to 1842, and possibly longer, was not the modern *Atlantic Souvenir*, but it did depart somewhat from the juvenile publications which were supposed to inculcate high moral principles by showing how the bad boy who went swimming on Sunday met his deserved, if untimely, fate by drowning.

A formidable list, indeed, these American annuals make. Their popularity increased during the forties and fifties, until they overran the parlor table. They appeared in all sorts of bindings, "embossed morocco" being a favorite.

There are a few of these early gift books which are sought by

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collectors, but the majority of them can be picked up at any secondhand store in the "twopenny box." The favored ones are those in which the first works of such American authors as Irving, Bryant, Poe, Hawthorne, Lowell, Longfellow, and other subsequently famous American writers appeared. Even these are not high priced, although they have a special interest to the collector of first editions.

But gift books were not the only Christmas books of a hundred years ago. John Allen and William D. Ticknor, two young Bostonians, opened a bookstore on the corner of Washington and School Streets in Boston, in 1833. Mr. Ticknor took on the store in 1837 and continued it until 1844, when other interests succeeded him. His establishment is best remembered by Bostonians as The Old Corner Book Store. There lies before me an old catalogue of the firm, with the heading *Ticknor's Catalogue of Christmas and New Year's Presents, for 1842*. There are the annuals, twenty-one of them, the place of honor being given to *The Book of the Boudoir, or the Court of Queen Victoria*, which was "a series of highly finished portraits of the nobility, from original paintings by eminent artists", this issue being the third of the series. Then we have three pages of "elegant editions" in rich bindings, imported from abroad, with "many other new and beautiful books expected in the next packet from London". These works included the new illustrated edition of Lockhart's *Ancient Spanish Ballads*, with colored titles, borders, ornamental letters and vignettes by Owen Jones; the *Shakespeare and Waverley Galleries*; illustrated editions of *Childe Harold's Pilgrimage*, Moore's *Lalla Rookh*, Scott's *Marmion*, *Lady of the Lake*, and *Lay of the Last Minstrel*; poems of Byron (Murray's edition), Campbell, Montgomery, N. P. Willis, Burns, Shelley (edited by Mrs. Shelley), Moore, Rogers, Milman, Wordsworth, and, of course, Mrs. Hemans. But, besides the old favorites, there were some books for which collectors today pay considerable prices, such as *Sporting Scenes and Country Characters* by "Martingale" and Brockdon's *Illustrations of the Passes of the Alps*.

Shakespeare was still in favor. There was the Valpy edition with the 170 Boydell plates; the Singer edition; the Johnson-Steevens-Reed-Malone edition in one volume; Harness' edition; the seven-volume Boston edition in octavo, and a miniature edition in the same number of volumes, but in 32mo. There were innumerable volumes of poems in elegant bindings.

Two pages of the catalogue are given to "Standard and Miscellaneous Works", which included such recent publications as the *Boston Book*, edited by G. S. Hillard; Longfellow's *Voices of the Night and Ballads*; Dana's *Two Years Before the Mast*; Emerson's *Essays*; *Life and Remains of L. E. L.*; Margaret Davidson's *Poems*; and the writings of various forgotten American authors. The assortment of English juveniles was inferior, in number at least, to the "new American juveniles", in which the works of Jacob Abbott, Miss Sedgwick, Peter Parley, and Mrs. Sherwood were the best sellers.

Mr. Ticknor himself was a publisher of juveniles, and issued the *Jonas Series*, by Jacob Abbott, a "very excellent collection", as well as Peter Parley's *Wonders of the Earth, Sea and Sky*; Lambert Lilly's *Historical Series* and Mrs. Barbauld's eminently correct works for the mental and moral guidance of youth.

If these books cost little nowadays, and can be picked up by the collector for very little, it is because they are generally worth very little. Yet they ought not to be entirely neglected by the person who is making a collection of American first editions.

NOTES

A complete Catalogue of the Works of Joseph Pennell, published by the Print Club of Philadelphia, is now available. This catalogue contains over thirty illustrations and an appreciation by John Van Dyke.

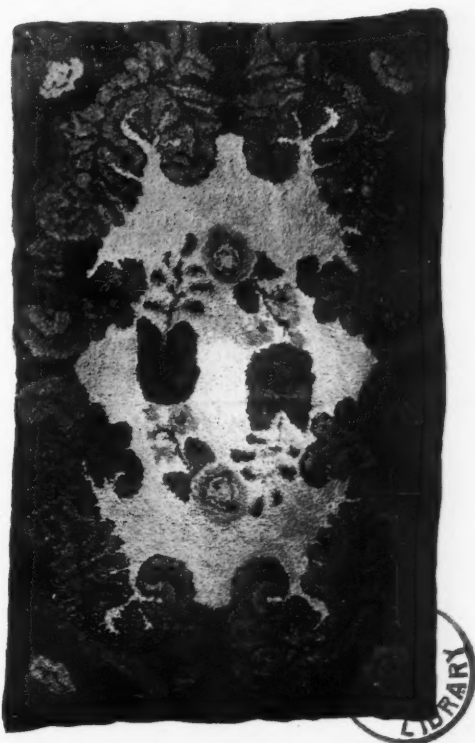
Particular attention has been paid to the make-up, paper, type, and the like. This book contains the official Keppel-Braun list of Pennell etchings and lithographs, and as such will be useful to book and print collectors.

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THE STORY OF SANDWICH GLASS. By Frederick T. Irwin. Manchester, New Hampshire, privately printed, 1926. 99 pages, 35 illustrations. Price \$2.00.

THIS book consists of thirteen chapters, of which nine have to do with various kinds of glass and the methods used in their production. The remaining four chapters are concerned with the Boston and Sandwich Glass Company's affairs. One who seeks for information calculated to enable him to distinguish Sandwich glass from that made by competing factories in the west, or who wishes to determine the chronological sequence of the various patterns evolved by the Sandwich factory, will not find helpfulness here. If, however, his interest is primarily personal, he will discover various pleasant items concerning old-time conditions at the Sandwich glass works and the often ingenious devices which were employed to overcome the innumerable local difficulties which were encountered. Those chapters of the book which deal generally with glass and glassmaking are written clearly and simply enough for the layman's understanding.

PEWTER DESIGN & CONSTRUCTION. By William H. Varnum. Milwaukee, The Bruce Publishing Company, 1926. 148 pages. Price \$3.50.

THE author of this book is Associate Professor of Applied Arts at the University of Wisconsin. As he observes in his preface, having sought a metal which would lend itself readily to the requirements of class instruction in base-metal work, he finally decided that pewter is the most responsive to the different degrees of ability which may deal with it. Further than that, the material offers an amplitude of perfectly well attested and accessible historical models from which inspiration may be drawn by the student worker.

This historical background Professor Varnum tries always to maintain in a text which is, after all, concerned primarily with hand processes of present-day pewter-making. These processes are illuminated in a series of problems with their solutions — the latter clarified by excellent demonstrative drawings.

Pewter Design and Construction, while intended primarily for school use, should prove helpful to the student and collector who may wish to be informed as to the means by which the items of his interest were produced. The historical chapter is too sketchy to be of material value, and a too implicit faith in the Wisconsin Historical Museum's attributions has led to some errors in the legends accompanying several illustrations. But these drawbacks do not materially affect the value of the book as a technical guide.

COLOUR AND INTERIOR DECORATION. By Basil Ionides. New York, Charles Scribner's Sons, 1926. 81 +xiv pages, 41 illustrations, 8 color plates. Price \$3.75.

THE fundamental thesis of this little book is to the effect that, in room decoration, best and most lastingly satisfactory effects are achieved by choosing a color scheme in which one color dominates and hence unifies the room, while subsidiary contrasting colors supply both variety and vitality to the total arrangement. This thesis, if not too literally interpreted, is probably as correct as it needs to be. In the work under consideration the author is consistent in his adherence to it, and, it would seem, comes as near as is humanly possible to giving fool-proof directions for amateur home decoration by devoting a chapter each to a number of different major colors: brown, white, pink, blue, green, purple, red, yellow, and so on. Each chapter is accompanied by a chart in which the color value of each element of the room — walls, floors, ceilings, carpets, pictures — is indicated.

While such a method of artistic enlightenment may seem to the initiated to be rather unduly mechanical, it is pretty sure to be helpful to a great many. Certainly it is preferable to the

vaguely sentimental twaddle which too often passes for helpful directions for home-making.

OUR DEBT TO FRANCE. Washington Lafayette Institution. New York. 163 pages.

ALTHOUGH the subject of the French war debt may present a somewhat shopworn aspect to those who wearily pursue the newspaper wranglings as to its settlement, there is for the general reader a grist of timely information in this symposium published by the Washington Lafayette Institution.

The contributors, principally congressmen and historians, present their material with that vigor which only a congressman or a historian can summon when he is pleading for a national issue. The argument, naturally, as befits the rôle of the Institution, is entirely for France. It constitutes a strong appeal for a continuance of that friendliness which has always existed between France and America, and a plea for more neighborliness in our attitude toward the payment of the French war loans.

The skillful assembling of the material strengthens the argument. Professor Latane's sketch of France's magnanimity to America during the Revolution, of the national good will which prompted the aid of Lafayette, of Beaumarchais, of De Rochambeau, and of the generous loans of money and supplies, without which the thirteen Colonies would have stood absolutely no chance of victory, is more than convincing at the outset. The feeling that France is an old friend is strengthened in the reader's mind by Dr. Penniman's chapter setting forth Lafayette's activities on American soil, and by his further mention of the military and financial aid which France managed to transmit to the Colonies at a time when she risked compromising her own standing with Britain.

The peak of the argument is reached in Congressman Andrew's chapter on France and America today — a vivid and impressive résumé of the conditions under which the United States entered the War, and of the diminishing warmth and interest in America's attitude toward France and her problems since the Armistice.

The book is, of course, open to the charge that it presents only one side of the question; but that does not detract from its value as historical data, and as a sincere effort to promote international good will and generosity.

OLD FRENCH FURNITURE AND ITS SURROUNDINGS (1610-1815). By Éliisa Mailard. Translated by MacIver Percival. New York, Charles Scribner's Sons, 1925. 128 + xix pages, 89 plates, 64 illustrations in text. Price \$7.50.

TO attempt to treat in one not overlarge volume the history of French domestic furniture and interior decoration during the two centuries from Richelieu to Louis XVIII is a task from which the greatest authorities on the subject might well shrink. The most that can be hoped from such an undertaking is a cursory view, a kind of glorified textbook, sufficient perhaps to supply to the neophyte a basis for a more exhaustive knowledge of the subject. On the whole, the author of this book has done her work well. She has known what to stress and what to eliminate in her survey of the developments and changes in styles during this long period of the splendid ascendancy of her country in the industrial arts.

It is unfortunate that commendation of the work must stop with the author's contribution. The book is put together in an unaccountably slipshod fashion. Type faces are broken or worn down so that there is scarcely a line without illegible letters. Even the imprint of the publishers on the title-page looks like the work of a schoolboy with his first printing press. Added to this are innumerable blunders in proof reading — blunders that can be explained only by the fact that the English translation was printed in France and went through the hands of men who knew scarcely a word of English. Hardly a page in the book is without some typographical blemish, and the inscriptions under the plates frequently show careless editing. It is surprising to find so poor a piece of book-making bearing the imprint of a house of such fastidious standards as that of Charles Scribner's Sons.

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Furniture

Small sea chests, ship decoration; child's quilt chest; chests of drawers; old Dutch dower chest charmingly painted in colors. Candlestands and small bedside tables. Duck-foot tavern table. Dressing tables. Odd Windsors, comb-back rockers, Queen Anne, and banister-back chairs. Swell-front bureau, Duncan Phyfe dining room table, Sheraton secretary, rare Sheraton davenport — all in mahogany. English walnut drop-leaf dining room table, eight delicate Hepplewhite legs, put together with wooden pegs. Dainty inlaid Sheraton secretary, cherry, Gothic doors, original brasses. Early Bible-stand, six Hitchcock chairs, Chippendale desk, two Sheraton chests of drawers, Queen Anne highboy — all in curly maple.

Miscellaneous

Old flasks, old pewter. Old looking glasses, singly and in pairs. Old trays, original decoration. Old paintings, prints. Old chintz, cross-stitch, coverlets. Hooked rugs — exceptional for their quality, quantity, beauty, and price: antique wool florals, geometrics, runners, many large floor rugs both in floral and geometric patterns.

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CORRECTION

Through an oversight, the name of the publishers *Payson and Clarke Ltd., of New York City*, was omitted from the review of *Contemporary Scale Models of Vessels of the Seventeenth Century*, which was published in *ANTIQUES* for November, 1926.

RECEIVED FOR REVIEW

FURNITURE

THE PRACTICAL BOOK OF LEARNING DECORATION AND FURNITURE. By Edward Stratton Holloway. Philadelphia and London, J. B. Lippincott Company, 1926. Price \$4.50.

GENERAL

COLLECTOR'S LUCK IN ENGLAND. By Alice Van Leer Carrick. Boston, Little, Brown, and Company, 1926. Price \$3.00.

THE BONDAGE OF BALLINGER. By Roswell Field. New York, Fleming H. Revell Company, 1903. Price \$1.25.

METALS

A MANUAL OF INSTRUCTION IN THE ART OF REPOUSSÉ. By T. G. & W. E. Gawthrop. London, B. T. Batsford, Ltd. Price two shillings sixpence.

L'ORFÈVRE D'ÉTAI EN FRANCE: LES ÉCUELLES A BOUILLON. Par Adolphe Riff. Strasbourg, 1925. Prix 25 francs.

MINOR ARTS

THE SHIP MODEL BUILDER'S ASSISTANT. By Charles G. Davis. Salem, Massachusetts, Marine Research Society, 1926. Price \$5.00.

PRINTED ARTS

THE PRACTICAL BOOK OF DECORATIVE WALL-TREATMENTS. By Nancy McClelland. Philadelphia and London, J. B. Lippincott Company, 1926. Price \$10.00.

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Cleveland Museum of Art

December 3: Lecture, "Four Centuries of Tapestries," by Phyllis Ackerman, of San Francisco.

December 12: Lecture on "Japanese Gardens," by Guy Lee, Landscape Architect, Boston.

December 19: Lecture on "The King Collection," by Frederic Allen Whiting.

* * *

NEW YORK

Metropolitan Museum of Art

Through December, in Print Galleries K 37-40: Memorial Exhibition of the work of Joseph Pennell.

Beginning December 4, in Gallery D 6: Exhibition of American Industrial Art.

* * *

PHILADELPHIA

Pennsylvania Museum

Until December 12: Exhibition of contemporary European Industrial Arts — a selection of objects from the International Exposition of Modern, Decorative and Industrial Arts held in Paris last summer.

* * *

PROVIDENCE

Rhode Island School of Design

Through December: Exhibition of furniture by John Goddard.

* * *

TORONTO

Art Gallery of Toronto, Grange Park

Exhibit of Canadian War Memorials consisting of paintings and bronzes, loaned from the National Gallery at Ottawa, and shown for the first time as a complete collection.

Answers

Readers of this column may often know some facts about the questions asked which are unavailable to the Editor. In such cases it is hoped that they will share their information with those less fortunate by writing full particulars to the Queries Editor.

317. G. E. C., *Delaware* (ANTIQUES for September, 1926, Vol. X, page 216). G. A. R. Goyle sends the following interesting information regarding the marking of French silver:

"Until 1783 French silver was marked with the arms of the various towns. In the time of 1783-1789 they were replaced by a host of commonplace designs for the different towns, as, for instance, scales, a chair, a birdcage, a corkscrew, and so forth. Chateau-Thierry had a chanticleer facing to the left. A law of the 19. Brumaire, year VI (November 10, 1797) decreed that silver was to be marked with the mark of the maker, the fineness (0.800 or 0.950), and the mark of the control office. Pieces of French silver made after the promulgation of this law would, therefore, have three marks".

Miss Anne Tucker Earp has kindly pointed out an error which occurred in ANTIQUES for June, 1926, page 442, where it was stated that the firm Gillender & Company was not included in the list of exhibitors of the Philadelphia Exposition of 1876. On page 20 of the catalogue of this exhibition, she finds in the "List of Miscellaneous Buildings" *Glassware Manufactory — Gillender & Sons* (Map No. 15). Furthermore, this firm is still in existence, carrying on its business at State Road and Devereaux Streets, Philadelphia.

Mr. H. H. White sends the following interesting information taken from an article by James Gillender, included in the book *One Hundred Years of American Commerce*, Edited by Chauncey M. Depew, and published in two volumes, in 1895, by D. O. Haynes & Company, New York City:

"During the Centennial Exposition at Philadelphia one of the greatest attractions was the glass works operated by Gillender & Sons. It was a complete establishment showing the process of melting, blowing, pressing, cutting, etching, and annealing. The furnace held six pots and melted double the amount of glass made by the first flint glass works operated in this country by Bakewell and Page in 1808 at Pittsburgh, Pennsylvania. This is the first time anything of this kind was attempted in an International Exposition. The product sold as souvenirs, and realized \$96,000".

Questions and Answers

Questions for answers in this column should be written clearly on one side of the paper only, and should be addressed to the Queries Editor.

All descriptions of objects needing classification or attribution should include exact details of size, color, material, and derivation, and should, if possible, be accompanied by photographs. All proper names quoted should be printed in capital letters to facilitate identification.

Answers by mail cannot be undertaken, but photographs and other illustrated material needed for identification will be returned when stamps are supplied.

Attempts at valuation ANTIQUES considers outside its province.

325. M. L. H., *Delaware*, has a pewter plate measuring nine and one-quarter inches, which belonged to her grandfather's grandmother about 1750. It bears the name *Richard King*, a rose and a crown, and a mark which appears to correspond with No. 723 in Masse's *The Pewter Collector* — "a demi-ostrich with outspread wings and horseshoe in its beak" with *Richard* above and *King* below.

It is recorded that Richard King became a Yeoman of the Pewterers' Company in 1714, a Warden in 1745, and a Master in 1746.

326. E. R., *Michigan*, enquires regarding the maker of some willow pattern dishes marked on the back with a figure of the Sphinx, in color, and the name *Petrus Regout & Co.*

Barber in his *Anglo-American Pottery* locates this firm at Maastricht, Holland, but does not assign any date. Among its designs is one copied from John Ridgway's "Columbian Star", October 28, 1840, which shows the Harrison Log Cabin.

327. L. E. S., *Rhode Island*, enquires whether Wedgwood could have been the maker of the jug pictured on the next page.

This piece is yellowish tan in color, with a high glaze on the



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inside, but on the outside there is a soft velvety finish. It is quite heavy and has no identifying marks.

The pitcher cannot be Wedgwood, but belongs in that large category of earthenware decorated with applied designs which was produced in England during a considerable period. The shape and pattern make it seem reasonable to assign the piece to a time subsequent to 1825. Certain of these pieces occur with the maker's mark; but we have no record of it. Doubtless some reader can assist here.



328. A. F. H. Vermont, asks for information concerning N. Taylor, whose name occurs on a Windsor settee and on the case of a grandfather clock; also concerning a Windsor chair, apparently from Brandon, Vermont, which bears the name L. Holman; and concerning another chair from Salem, Massachusetts, which is marked S. Cotter.

329. E. W. V., New Jersey, asks information concerning the origin of Tiffany Favre glass; also regarding the letter N with a dash beneath it, with which a piece of this glass now in her possession is marked.

The Louis C. Tiffany Furnaces, Incorporated, inventors and sale manufacturers of Favre glass have furnished the following notes concerning it. This type of glass was invented in 1893, and was the result of Mr. Tiffany's desire to produce a glass which would serve as a medium for interpreting his ideas for ecclesiastical windows. It was originally made only for this purpose. Very shortly, however, Mr. Tiffany developed an interest in blown glassware, but he felt that in order to preserve the true characteristics of glass, it should always be handmade—hence the name *Favre*, a derivation from an old Saxon word meaning hand-wrought.

Each article of Favre glass is marked with the Tiffany name or initials, and all unusual pieces bear a number, the letters of the alphabet being used first as a prefix, later as a suffix to the numbers.

330. H. L. E., Ohio, prompted by reading an article on *Hitchcock of Hitchcocks-ville* in *ANTIQUES* for August, 1923, sends the following description of some chairs and asks their identification. Gracefully turned legs, cane seat, but made of curly maple, one wide carved slat and one narrow one.

Hitchcock did not invent the type of chair here described, and similar pieces were made by manufacturers in a number of different parts of the country. Therefore it is not possible to identify these particular items. Hitchcock did mark some of his chairs and from this fact his name has been applied to the general type.



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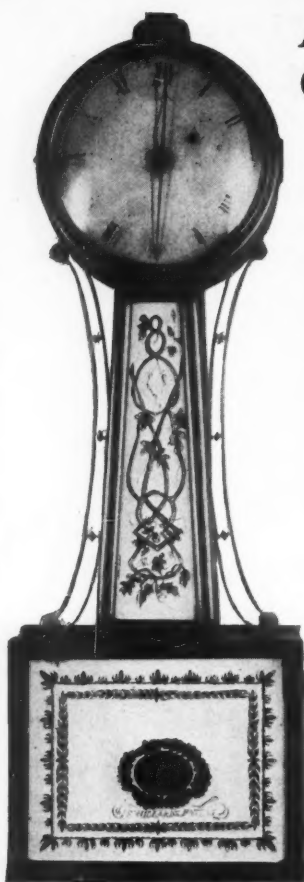
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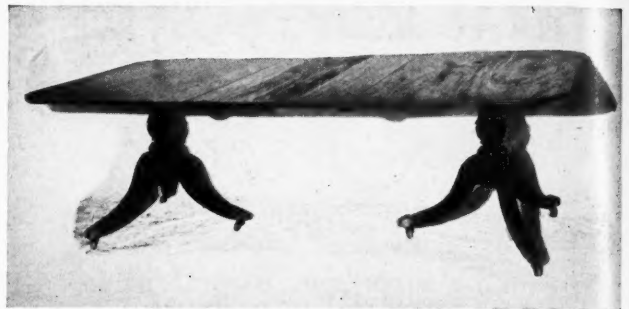
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FOR the convenience of those choosing Christmas presents **ANTIQUES** recommends the following books for American collectors as sure to give satisfaction; and, in each case, gives brief reason why. Those who wish to purchase any of the works mentioned, either for themselves or for others, have but to remit the quoted price, together with mailing address, to the Book Department of **ANTIQUES**, 683 Atlantic Avenue, Boston, Massachusetts. While the list is not complete it offers a sufficient first line of reference.

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Collecting Old Lustre Ware

By W. BOSANKO

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Early American Pottery and China

By JOHN SPARGO

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The only inclusive work since Barber's last edition in 1893, since when much has been learned.

Handbook of Marks on Pottery and Porcelain

By BURTON AND HOBSON

Price, \$4.00

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Old China Book

By N. HUDSON MOORE

Price, \$4.50

A compilation, written some time since; but one of Mrs. Moore's best books, and still a source of ready helpfulness concerning the English china that came to early American homes.

The Potters and Potteries of Bennington

By JOHN SPARGO

Price, \$20.00

The outstanding collector's book for presentation purposes. Limited edition, and sure to command eventual premium.

The Practical Book of China Ware

By EBERLEIN AND RAMSDELL

Price, \$10.00

An inclusive work covering both English and Continental china and with a lengthy treatment of Oriental wares. Well illustrated.

FIREARMS

Firearms in American History

By CHARLES W. SAWYER

Price, \$3.50

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FURNITURE

Colonial Furniture in America

By LUKE V. LOCKWOOD

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The Dictionary of English Furniture

By MACQUOID AND EDWARDS

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By CHARLES O. CORNELIUS

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Furniture of the Pilgrim Century

By WALLACE NUTTING

Price, \$15.00

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PEWTER

American Pewter

By J. B. KERFOOT

Price, \$25.00

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National Types of Old Pewter

By H. H. COTTERELL

Price, \$3.00

The first attempt to discuss British and Continental types together.

Some Notes on American Pewterers

By LOUIS G. MYERS

Price, \$6.00

A supplementary work for the pewter specialist.

PERIOD INTERIORS

The Homes of our Ancestors

By R. T. H. HALSEY AND ELIZABETH TOWER

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Old World House

By HERBERT CESCINSKY

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WALL COVERINGS

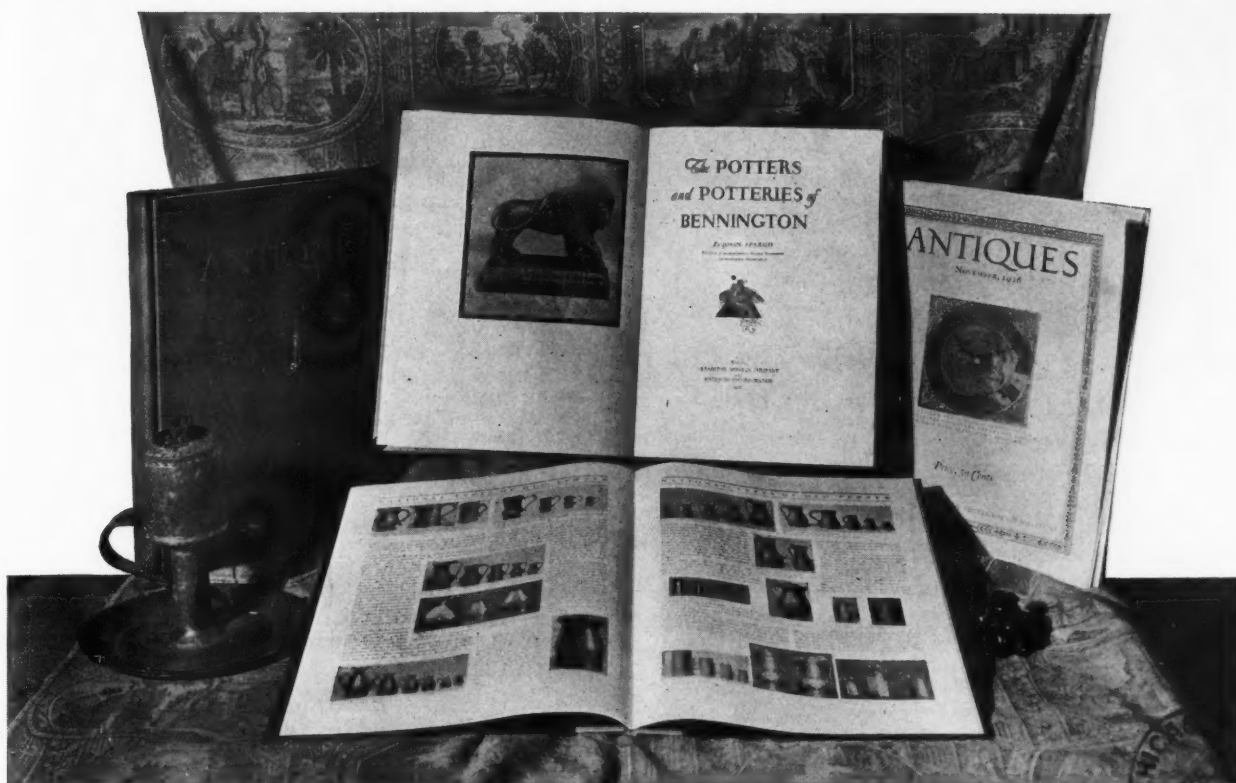
The Practical Book of Decorative Wall

Treatments

By NANCY MCCLELLAND

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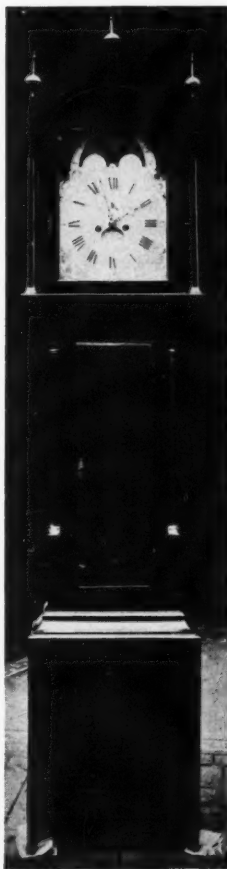
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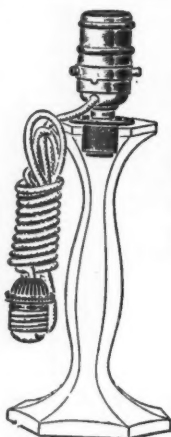
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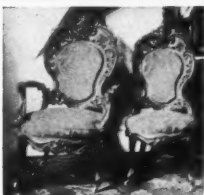
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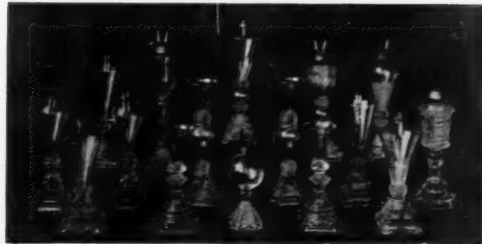
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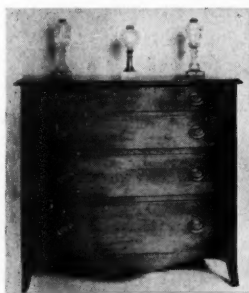
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Fine collection of early New England
furniture; clocks; hooked rugs; iron-
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pineapple bed; bull's-eye mirror; high-
boy; Sheraton sideboard; old carpet
loom; chairs; etc.

Everything Guaranteed as Represented

American Windsors **\$1.50**

With additions

Furniture of Pilgrim Century

New edition, 2000 pictures, nearly exhausted

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FRAMINGHAM, MASS.

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LONG LANE

Genuine Antiques

Furniture ↔ Pewter ↔ Americana

WALLINGFORD, PENNSYLVANIA

For appointment call

MEDIA 1239



Illustrated

An old pine cupboard, an old redeco-
rated tray, a 3-slat-back chair, some
old-fashioned chintz.

Offering also

3 maple slant-top desks
6 stenciled chairs
10 curly maple fiddle-back chairs
An 8-legged Sheraton dining table
A Sandwich an: ethyst comport

THOMAS & DAWSON
Antiques . Interior Decorations

39 Fayette Street

BOSTON, MASSACHUSETTS
Telephone LIBERTY 9322

Suggestions for the Christmas Shopper

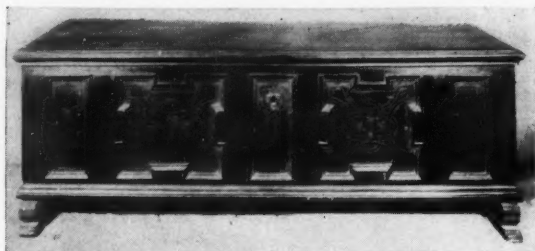
Old silver rat-tail spoons, 1690-1723; pistol-handle
knives, 1740; 6 coasters, 1750; serving spoons in sets
of 6; set of 8 knives and forks in original case, taken
from the British and brought in at Salem after the
Revolution; old English, Italian, Spanish, and
American furniture, glass, brocades, china, etc.

Mrs. Cordley

Authentic Antiques

1319 CONNECTICUT AVENUE WASHINGTON, D. C.

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One of Several Early Italian Pieces

FOR CHRISTMAS GIFTS

Jewelry, miniatures, and small boxes of tortoise, ivory, and silver; choice pewter and wrought iron; candlesticks and other objects of art, useful and decorative, from the Gothic to the nineteenth century.

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What Do You Want for Christmas?

A quaint old lamp? A pair of early candlesticks? A table, a chair, a bed? Or some old Staffordshire? Or do you desire a desk, some colored prints, or a mirror and a chest of drawers? Or a fine old clock?

They are all here in beautiful array and many more besides. We can supply two thousand gifts. The Christmas shop where short pocketbooks grow amazingly long. Every man his own best Santa Claus.

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Toiles de Jouy



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Printed at Jouy

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Smart Little Gifts for People of Fine Perceptions

Little cherry four-drawer Hepplewhite dressing table, \$38; very old graceful brass andirons, 19 inches tall, \$40; lacy deep dish, Sandwich glass, proof, 9½ inches in diameter, \$35; proof, reliable, 7-inch Staffordshire dog, gold collar and locket, \$7.50; 2-quart pink Staffordshire cider jug, curled top, proof, \$15; little spiral blown creamer, sapphire blue, early American, \$25; large three-part mantel mirror, 6 feet long, gilt, \$110; square ottoman, deep sides splay, small bracket feet, \$35; Victorian ottoman, square, \$22; perfect peacock feather lacy honey dish, \$5; four fiery blue opalescent cup plates, edges point and scallop, extra fine, \$5 each, \$20 for the lot; especially graceful small desk, Hepplewhite, cherry, satinwood inlay, mahogany fan corners inlaid, original brasses, \$260 crated; hooked rugs; pewter; large, proof, colored print *American Country Life* *Peas ures of Winter*, F. F. Palmer-Currier, old bright gilt frame, \$85; proof lustre jugs at various prices.

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Discounts of 20 & 30 per cent

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Back numbers showing unsold items subject to 30% discount on receipt of two-cent stamp for each list

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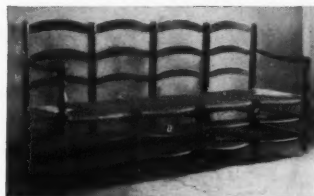
OF

WORKS OF ART, ANTIQUES
ART PROPERTY

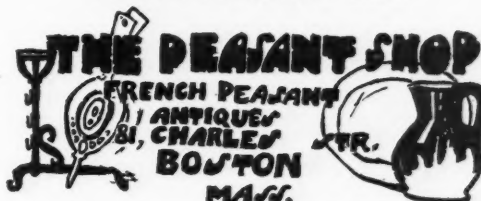
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77 West Washington Street
Chicago :: Illinois

Appraisals and Inventories compiled for Insurance, Probate, Inheritance Tax, Distribution, Sale, or other purposes.



FRENCH PROVINCIAL SOFA



At 37 Charles Street

A pair of fireside stools
A walnut chest-on-chest

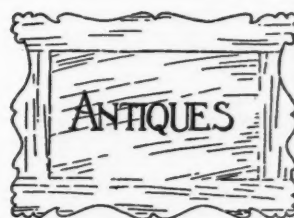
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Framed



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Framed
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For the American Home

MAKE ARTISTIC DECORATION

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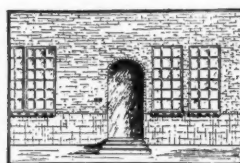
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The seacoast towns were the earliest, and, because of world trade, the richest in the American Colonies. Here, from the overflowing family reservoirs of the past, continues a steady, if not abundant, flow of fine heirlooms into the markets of the present. This, in part, accounts for our ability to offer, at all times, antiques of unusual interest; at many times, antiques of rare distinction.

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What could be more acceptable to those who love nice old things than an interesting piece of glass, something quaint in pewter, or a bit of lovely copper lustre?

Beautifully boxed, and shipped
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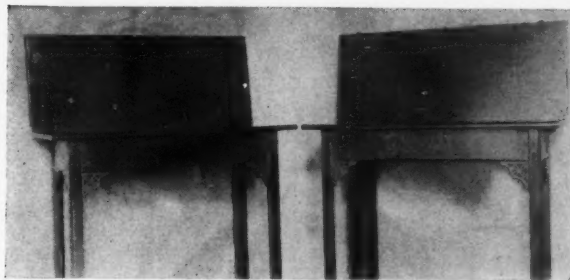
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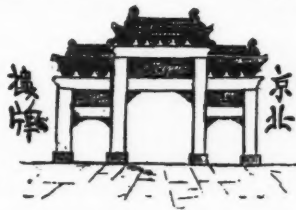


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Besides ever so many other articles

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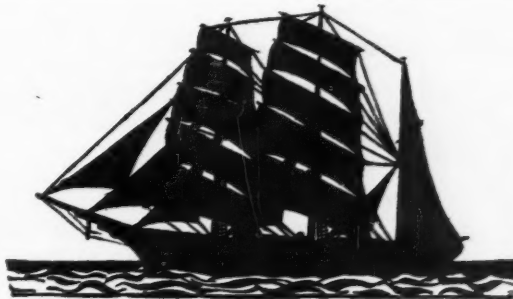
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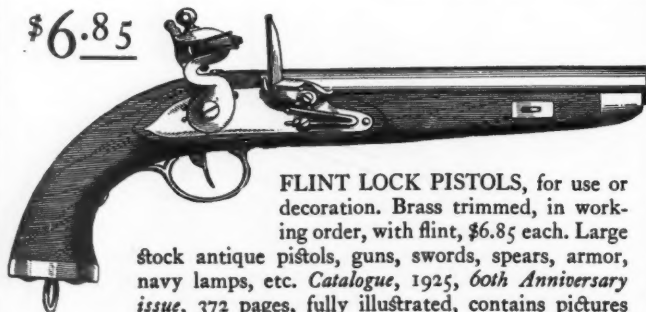


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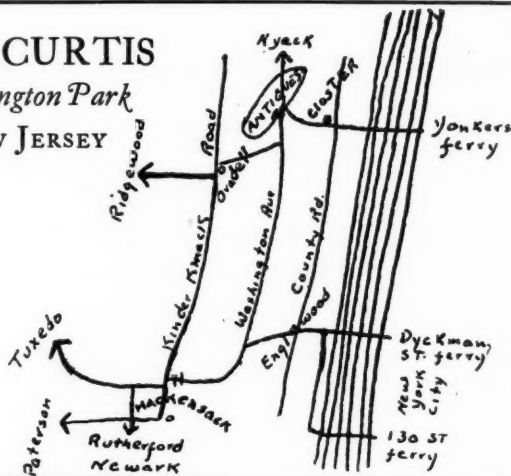
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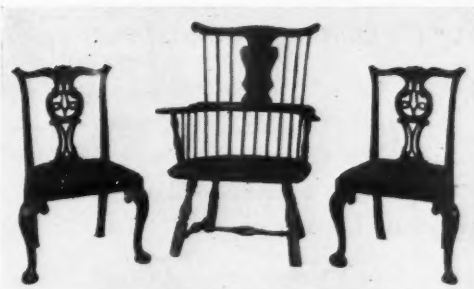
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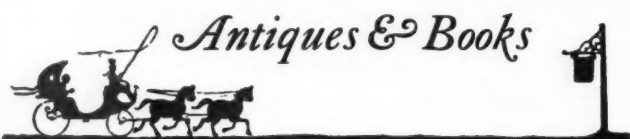
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27½ inches high
Pair \$95.00

*European
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52 inches square
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Set of 6 goblets of fine glass, \$12; large glass cake and sandwich plates, \$5 each; covered glass bowls for candy, \$2 to \$10; pairs of colored glass vases, \$5 to \$20; pairs of china vases with flower and gold decoration, \$5 to \$25; odd cups and saucers of sprigged and lusted china, \$3.50 up; miniature pieces of furniture, \$15 up; old dolls, \$4 up; old brooches, earrings, and bracelets, \$3 up; old silver spoons, \$2.50 to \$5 each, in pairs and sets of 6; pairs of silver salt spoons, \$3.50 up; Sandwich glass lamps, \$4 up.

For General List See November Number of ANTIQUES

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THE FRANCIS NYE HOUSE

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Photographs

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Nothing Misrepresented

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Exceptional Antiques

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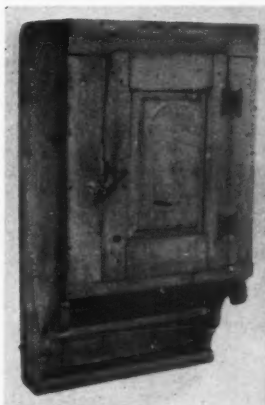
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Appointments desirable



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THE CLEARING HOUSE

Rates: Clearing House advertisements must be paid for when submitted. Rates, 15 cents per word for each insertion; minimum charge, \$3.00. Count each word, initial, or whole number as a word, complete name as one word and complete address as one word. Copy must be typewritten or written clearly; otherwise we cannot hold ourselves responsible for errors. Copy must be in by the 12th of the month.

In answering advertisements note that, where the addressee is listed by number only, he should be addressed by his number in care of ANTIQUES, 683 Atlantic Avenue, Boston, Mass.

Caution: This department is intended for those who wish to buy, sell, or exchange anything in the antique field.

While dealer announcements are not excluded, it is assumed that the sales columns will be used primarily by private individuals who wish to dispose of articles concerning whose exact classification they may be either uncertain or ignorant. Purchasers of articles advertised in the "Clearing House" should, therefore, be sure of their own competence to judge authenticity and values. Likewise those who respond to *Wanted* advertisements should assure themselves of the responsibility of prospective purchasers. ANTIQUES cannot assume this responsibility for its readers, nor can it hold itself accountable for misunderstandings that may arise.

WANTED

OLD SILVER SPOONS and other old silver.

Either write full description or send on approval at my expense. C. G. RUPERT, Wilmington, Delaware.

AMERICAN QUEEN ANNE FURNITURE.

Only those who have authentic pieces in original condition need reply. Mrs. RICHARD BABCOCK, Woodbury, L. I., New York

CURRIER PRINTS bought, sold, and exchanged, rare copies as well as those of less value; early blown glass and rare bottles also wanted. FRANCES J. EGLESTON, Oswego, N. Y.

PARTNER FOR EXPORT OF ANTIQUES to U. S. A. wanted by European Expert having exceptional opportunities. Moderate capital sufficient, first class references given and required. Write S. F., 43 Avenue Goemaere, Antwerp, Belgium.

EARLY STONEWARE, crocks, jugs, churns, etc., with incised decorations, inscriptions and dates. No. 846.

BLOCK-FRONT MAHOGANY DESK with ball and claw feet; grandmother's clock case about 36 inches high without clock works. HENRY N. SWEET, 60 Congress Street, Boston, Massachusetts.

CURRIER AND KELLOGG PRINTS: Hunting, fishing, Revolutionary War, western scenes; old flasks, early blown glass, pitchers, wash bowls, etc. JAMES J. O'HANLON, 1920 Holland Avenue, Utica, New York.

FLASKS WANTED: Group I, Nos. 2, 30, 44, 66 and 82; Group IV, Division II, No. 5; Group VI, Nos. 23, 40 and 124; Group XX, Nos. 2 and 18; Group XXVI, No. 5. Numbers refer to Van Rensselaer, Revised Edition *Early American Bottles and Flasks*. No. 858.

HIGHBOY TOPS, cherry, size 33 1/4 x 18 1/2 inches with or without sunburst; cherry, size 35 inches x 16 1/2 inches, plain. Describe and state price. THE SIGN OF THE GOLDEN EAGLE, Litchfield, Connecticut.

HISTORIC FLASKS: I am interested in collecting historic flasks and would be glad to have them offered to me. G. D. ARTHUR, 12 East 44th Street, New York City.

GENUINE OLD COPPER LUSTRE set of teapot, creamer and sugar to match, as near perfect as possible. Describe fully, send photograph if possible, state price. W. P. McNARY, Bannock, Ohio.

EARLY AMERICAN GLASS: especially Stiegel and Wistarberg type; contact three section mold; rare flasks and bottles. Describe and state price. GEORGE S. MCKEARNIN, Hoosick Falls, New York.

FOR SALE

WHEN IN LONDON find Hidden Treasure, a quaint little shop full of beautiful old things priced exceedingly low. HIDDEN TREASURE, 14 Mason's Yard, Duke Street, Piccadilly, W. England.

COLLECTION of 300 Currier & Ives prints, \$5.00 each, take the lot; also all kinds of antiques, 184 Chestnut Street, Manchester, New Hampshire.

ANTIQUE HOSPITAL, expert repairing of early brass, copper, iron, tin, silver. I also furnish missing parts. Cleaning and repairing of pewter a specialty. J. PISTON, 576 Lexington Avenue, New York City.

EARLY AMERICAN SIDBOARD, crotch mahogany and curly cherry, restored, exceptional piece; exquisite old crotch mahogany secretary; six roseback chairs; roseback parlor suite, five pieces in walnut; beautiful old mahogany sofa, restored; three old coverlids; French clock set; collection three-mold and other old glass. Mrs. JOSEPH E. CAIN, 2514 Talbott Avenue, Louisville, Kentucky.

PIANO — Clementi of London, wonderfully preserved, mechanically perfect, three inlays including brass. Best offer. Write GEORGE W. SAWYER, 94 Danforth Street, Portland, Maine.

IRON WATCH STAND; pair of brass lamps, cut glass globes and prisms; dolphin candlesticks; painted glass pictures; bellflower, strawberry, thumbprint, horn-of-plenty, and deer glass; iron hitching posts, horses' heads; racing prints. H. ANNIS SLAFTER, Belmont, New York.

LOWESTOFT, 7 no-handle cups and saucers, \$4.50; blown tumbler, paneled sides, \$10; flasks; historic china; prints; furniture; etc. PRENTICE, 241 W. Water Street, Elmira, New York.

J. P. & N. P. SMITH at Glenridge, 166 Ridgewood Avenue, Spring Glen, New Haven, Connecticut, have for sale these unusual antiques: A maple and walnut Sheraton table; a mahogany Empire chest of drawers with stenciling; a walnut card table; a lowboy with cross stretchers. Everything guaranteed as represented.

GOING SOUTH will sell everything for what I can get. Highboy; lowboy; bureaus; chairs; glass; candlesticks. Photographs. HIGHBOY SHOP, 14 Summer Street, Malden, Massachusetts.

CHERRY SECRETARY DESK, diamond glass doors and old brasses, \$165; choice curly maple field bed with slender posts, genuine, \$115; mahogany slant-top desk, fluted corners, ogee feet, good original condition; other old pieces at reasonable prices. W. J. FRENCH, 539 Lancaster Avenue, Bryn Mawr, Pennsylvania.

SET OF SIX STENCILED rush-seated chairs, original and perfect, \$65; new pieces of glass and flasks. Send for list. Note new address: W. McKAY PATTERSON, 1887 East Avenue, Rochester, New York.

HEPPLEWHITE MAHOGANY SECRETARY, date c. 1780, original brasses; Chippendale walnut highboy, c. 1750; Hepplewhite walnut bureau, splay feet; Sheraton grandfather clock, mahogany case, moon phases; mahogany tip table, claw feet; all genuine antiques. 1742 M. Street, Lincoln, Nebraska.

CHINA DOLL; old pewter flasks; Paisley; grandfather and Terry; pine dresser; inlaid slant-top desk; cup plates; open-arm and fiddle-back chairs. WALKER'S ANTIQUE SHOP, 317 Scott Street, Covington, Kentucky.

TWO-DRAWER MINIATURE WALNUT CHEST, pearl and ivory inlay; large hollowware bottles; pair of 4 1/4-inch glass plates. Mrs. MARTIN RICE, Barre, Massachusetts.

FIFTY HOOKED RUGS, one 6 1/2 by 7 1/2 feet; collection of Currier & Ives prints; early lamps; nine authenticated Stiegel goblets; articles of interest to Franklin collectors; embroideries on silk; lanterns; desks; chests of drawers. RUTH ALBERT ANTIQUE SHOP, 25 West 8th Street, New York City. Stuyvesant 8190.

SCROLLED KITCHEN DRESSER, pine, paneled door below; inlaid cherry secretary in the rough; several other slant-top desks; two cherry highboys; four corner cupboards. THE SIGN OF THE GOLDEN EAGLE, Litchfield, Connecticut.

GENUINE OLD ENGLISH PEWTER; brass candlesticks; Staffordshire china dogs; bed warming pans; ship paintings; ship models. MARY E. MARTIN, Syosset, Long Island, New York.

EXTREMELY RARE violet blue Washington-Taylor Dyottville flask, quart, perfect, sheared mouth, pontil base, \$200; rare maid-of-mist cup plate, dot in circle border, \$25; collection of 10 old pistols, 10 guns, several powder horns, molds and bayonets, sacrifice \$200. FISCHER'S CURIOSITY SHOPPE 429 Court Street, Williamsport, Pennsylvania.

SHIP MODEL, *Southern Cross*; collection of blown glass; prints, three of *Central Park*, Broadway, New York; *American Winter Scenes*, Evening, N. Currier, large; Chelsea tea set; lustre; quilts; lamps; curly maple post bed. THE ANTIQUE SHOP, 17 Main Street, Ogdensburg, New York.

SIX EAGLE CUP PLATES, plain border, \$100; curly maple chest, \$85; lithograph of Mt. Vernon by G. & F. Bill, \$18; seventeenth century chair, \$150; Waterford decanter, \$18; hound-handled pitcher, \$12. Photographs. YE OLD TYME SHOPPE, 510 North 12th Street, St. Joseph, Missouri.

QUEEN ANNE LOWBOY; Sheraton bureau, old brasses; bride's decorated dower chest, 1791; pair crotch mahogany footstools; pine grandfather clock; curly maple high post-bed. WIXSON, Willow Point, Vestal, New York. R. D. 1.

FOUR CHIPPENDALE CHAIRS, \$320; five English walnut, quaint and sturdy, \$275; mahogany dressing table, \$100; cherry inlaid desk, fine cabinet brasses, \$175. Photographs. No. 859.

GENUINE ANTIQUES gathered from original sources, faithfully described, moderately priced, and offered for sale by H. V. BUTTON, 20 Third Street, Waterford, New York. Send for list.

FOUR DUNCAN PHYFE CHAIRS and table; two pairs ten-legged mahogany dining tables; nine-drawer cherry Hepplewhite tallboy; two very fine pine small corner cupboards; serpentine four-legged Sheraton card table; pedestal Empire living room table, one drop leaf; fine inlaid walnut chest; and many other authentic pieces. DAISY LEVY, 5831 Darlington Road, Pittsburgh, Pennsylvania. Telephone Hazel 1527.

BANJO CLOCK, price \$300. Inquiries solicited. GEORGE BASSETT, 6 Norton Street, Nashua, New Hampshire. Telephone 1726 Y.

TRAYS: scalloped edges, four or five old papier mâché, recently brought from England, original decoration in excellent condition, varying sizes, from \$50 to \$85, photographs sent. MRS. DUNNELL, 86 Myrtle Street, Boston, Massachusetts.

HEPPLEWHITE SIDEBORD; cherry candle tables, one snake-leg; pair pine four-drawer dressing tables; washstands; small cherry drop-leaf tables; lamps, samplers, small articles. Guaranteed antiques at very reasonable prices. ELEANOR HORST, 8 Rutherford Avenue, White Plains, New York.

QUILTED STIEGEL FLASKS; historical bottles; six paintings on glass; wax model of Napoleon with tin reflector, framed in small box under glass; many other rare pieces. THE SPINNING WHEEL ANTIQUE SHOP, 704 North High Street, Columbus, Ohio.

CURRIER & IVES PRINT, *Winter Morning, Feeding the Chickens*, by Durrie, proof, \$140; cherry corner cupboard, refinished, \$90; cherry slant-front desk, \$65. ETHEL C. BREWIN, Watkins Glen, New York.

ROYAL BOKHARA RUG, antique, very rare, perfect condition, beautiful coloring. Bought in Constantinople in 1910 for \$1,000. Will sell for \$650. Size 7 x 12, small rug, 3 x 4, matching large one, \$125. E. S. HUBBELL, 2131 Florida Avenue, N. W., Washington, D. C.

MASONIC COVERLET; blue and white dolphin candlestick, double base and dolphin white, candleholder blue. E. O. SIMMONS, 616 Wadsworth Road, Medina, Ohio, CCC Highway.

BEAUTIFUL BRASS CANDLESTICKS, \$10 pair; carved gold leaf mirror frame, 32 x 80, \$10; six-leg drop-leaf cherry table, \$25; brass buckets good sizes, \$4.00; pair large colored pictures, framed, Martha and George Washington, \$15 pair; mahogany frame mirrors, glasses good, \$8.50. Check with order. Crating free. McCARTY'S 849 Sheridan Avenue, Pittsburgh, Pennsylvania.

SUITABLE CHRISTMAS GIFTS: Adam platter, perfect; Lord's Supper tray; pair Sir William Wallace Staffordshire figures; carved dice cup. ETHEL G. CHAMPION, Rock Creek, Ohio.

PINK STAFFORDSHIRE PLATES, *Erie Canal, Richard Jordan Residence, Monte Video*; Chancellor Livingston cup plate, greenish-blue; Currier & Ives prints, *Summer Evening, Fox Hunt, The Death*. Telephone Hyde Park 0224-W.

WELCH DRESSER, pine, cherry; also curly maple and cherry slant-top desks; curly maple high-poster bed; maple field bed; curly maple bureau; prism lamp, \$30; six Windsor chairs; pine corner closet, \$50. Lists. ROY VAIL, Warwick, New York.

CURLY MAPLE CHEST, chairs, tables, bench; old ogee chest; armchairs; astral lamps; marked Bennington, dolphin, and vaseline candlesticks. MABELLE J. GRAVES, Fair Haven, Vermont.

SHERATON MANTEL; courting mirror; Indian weathervane; pine corner cupboards; curly maple chest of drawers, early American; also a pair of witch balls, pink and lavender; pine hanging shelves; lamps; and slant-top desk. THE IRON GATE, Fort Edward, New York.

MAHOGANY EMPIRE BUREAU-SECRETARY lion feet, original glass knobs; old wine chest; old clock-case; high-post cord and spool beds; Jenny Lind beds. Photographs on request. FRANK M. MARTIN, 815 E. Washington Street, Greensburg, Indiana.

CHRISTMAS GIFTS: Send for my list of glassware in numerous patterns, pewter, Currier prints, Bennington ware, cup plates, flasks, candlesticks, lamps, samplers, etc. All suitable gifts. RUTH WEBB LEE, Pittsford, New York.

GENUINE SHERATON CARD TABLE, best offer over \$300; fine old ship model, best offer over \$175; rare coverlet. No. 847.

TEN MAHOGANY FIDDLE-BACK dining room chairs, lately refinished; Sandwich goblets in different patterns; handsomely carved rosewood table, marble top. No. 853.

SIX WILLIAM PENN WINDSORS, perfect condition, \$90; prince and princess 16-inch Staffordshire group, \$25; Clews, Wilkie cup and saucer *Christmas Eve*, large size, \$20; Empire sofa, straight back, original brass nails, \$75; set of hair jewelry, acorn design, three pieces, \$10; copper lustre teapot, rose design, \$25; Currier & Ives *Old Oaken Bucket*, \$10; *Summer in the Country*, \$12; Stoddard inkwell, perfect, \$12; ten good lamps, \$15 to \$25. E. C. REMSEN, 3 Clark Street, Hudson Falls, New York.

FRENCH PROVINCIAL FURNITURE; chairs; chests; pewter; glass; etc. Photographs on request. Box 23, Uncasville, Connecticut.

FINE COLLECTION OF CURRIER sporting prints, hunting, fishing, wild game, horse racing, views, large camping scenes, western frontier scenes. EMPIRE ANTIQUE SHOP, 1663 Lincoln Avenue, Utica, New York.

BLACKSTONE ANTIQUE SHOP: Hepplewhite sideboard of inlaid walnut, another of white mahogany; bureau-secretary with cut glass vaseline knobs; three-piece table; kas; bridal chest; sewing stands; chest-on-frame; serving press; inlaid corner cupboard; tilt-top tables; dragon candlesticks; dolphin vaseline candlesticks; pipe tongs. H. L. WILKINS, Box 29, Blackstone, Virginia.

GLASS COMPOTES, large, high, bellflower, sawtooth, hobnail, Colonial, pineapple, white china, \$8.00 each; amber dish with six large sauce dishes, in rainbow shades, \$12. JANET L. COSTELLO, 2517 Bryant Avenue South, Minneapolis, Minnesota.

BY PRIVATE OWNER: one tulip appliqué quilt; two unquilted pieced quilts; one perfect Bristol jug; other glass; two pieces fine majolica. No. 857.

SET OF SIX PERFECT ARM WINDSOR CHAIRS, in rough, \$300; ten pieces slip ware plates, \$25; pine kitchen dresser, \$100; other things in the rough. EMMA O'ROURKE, Toilsome Hill, Stratfield, Bridgeport, Connecticut.

SATSUMA WARE; old Wedgwood; large tilt-top table; maple day bed, sausage turnings; cherry bed and chest. No. 856.

PINE STRETCHER TABLE, 18½ inches with drawer; Chippendale mirror; wingchair; pair of blue Sandwich candlesticks; Sheraton mahogany secretary. ESTHER WALKER, Rose Tree Road, Media, Pennsylvania.

EARLY AMERICAN JOINT STOOL, exceptionally fine turnings, further information and photographs on request. No. 855.

OLD NEEDLEWORK; green and blue glass lamps, \$5.00 up; floral hooked rugs, \$10 up. MRS. NAOMI E. FOSS, 52 Linwood Street, West Lynn, Massachusetts. Telephone Breakers 241 M.

PAIR OF GLASS LAMPS WITH amethyst tin and harp pattern; old blue platter, proof, with rural scene and rose border, marked *Shuter and Glennon, Montreal*; hooked rugs; furniture; prints; Sandwich glass; etc. YE OLDE RED BRICK HOUSE, West Brookfield, Massachusetts. Opposite Common.

ANTIQUENEW ENGLAND HOOKED RUGS: Largest collection in Connecticut, unique designs and colorings, quality unsurpassed. Half usual prices. WAKEFIELD ANTIQUES, Boston Post Road, Westport, Connecticut.

DUTCH-FOOT DROP-LEAF TABLE, \$125; curly maple two-drawer stand, \$40; pine cradle, hooded, \$8.00; six Carver chairs, rush seats, \$50; fifty pieces bell-flower glass; C. & I. prints, *Niagara Falls*, \$10, *Life of Man*, \$12, *Homestead in Summer*, \$20. R. W. TIFFANY, Cambridge, New York.

CLOCKS: Willard banjos, Terry mantel, rarest types, original throughout; mahogany inlaid Hepplewhite tall clock. Antiques in great variety. Largest stock of antique hooked rugs in Connecticut. WAKEFIELD ANTIQUES, Boston Post Road, Westport, Connecticut.

FOUR MAHOGANY CHIPPENDALE SIDE CHAIRS, Philadelphia make, original condition, perfect. Photographs upon request. No. 854.

OLD ROSEWOOD SET: Sofa and eight chairs, graceful lines, good condition. Appraisal \$500, but I will sell cheaply. A. G. FARREL, care of Columbia Storage Warehouse, Columbus Avenue and 66th Street, New York City.

SIGNED LETTERS OF Mendelssohn, Sarah Bernhardt, Lord Kitchener, Tolstoi; sampler 1723; tortoise shell tea caddy, inlaid mother-of-pearl; pair green hock glasses. What offers? No. 845.

THREE OLD SEA HORSE SCENT BOTTLES, each beautifully spiraled from tip of tail to top of sheared neck, clear glass, plain sides — one is 3¼ inches long, one is 3 inches long, one is 2¾ inches long. Will sell to the highest bid out of the first five bids. MRS. NEAL P. WADDELL, 543 South Washington Street, Greenfield, Ohio.

DUNCAN PHYFE DINING TABLE, 58 by 44 inches; Empire living room table, sunburst veneering; both tables tip, original condition. JANET P. MEYER, 630 Wyndhurst Avenue, Roland Park, Baltimore, Maryland.

SMALL MAHOGANY SECRETARY; mahogany and walnut side chairs; tables; stands; footstools; pewter and dolphin candlesticks; bird salts; copper; brass. CRAWFORD STUDIOS, Richmond, Indiana.

RAREST CURRIER CLIPPER SHIP PRINTS, *Nightingale at Battery, New York*, 1854, \$275, *Comet off Bermuda*, 1855, \$200, *American Coast Scene, Desert Rock Light House, Maine*, one of two copies, folio, full margins, good condition, contemporary frames. Antiques; hooked rugs. WAKEFIELD ANTIQUES, Boston Post Road, Westport, Connecticut.

VERY EARLY HEPPLEWHITE PINE CHEST, small; ruby Sandwich glass bottle and tumbler shown May, 1922 *Antiques*, proof; six eagle cup plates dated 1831; very early green glass tumbler; *William Penn's Treaty with the Indians*, N. Currier, colored *Home Sweet Home*, Currier & Ives, undated. Other antiques. Best offer for one or all. THE BLUE DOOR, Marietta, Ohio.

THE CLOSTER ANTIQUE SHOP has a large collection of glass, pewter, pottery, prints, dolls, doll's furniture, china, pigeon baskets, valentines, suitable for holiday giving at a price within reason. One mile from Yonkers Ferry, six miles from Dyckman Ferry, nine miles from Tarrytown Ferry. SARA M. SANDERS, Alpine Road, Closter, New Jersey.

HEPPLEWHITE THREE-PART CHERRY INLAINING DINING TABLE, perfect condition Sheraton pole firescreen, inlaid frame, silk painted picture; mahogany highboy, fine condition, ball and claw feet, original brasses; long ottoman or armless love seat with mahogany base, upholstered in green velvet, also cross-legged Empire stool upholstered in brown velvet; small footstool. No. 849.

CURLY MAPLE FOUR-POSTER BED with tester, fine turnings, original brass cover plates over bolts, fitted with box springs; twin beds — pair maple twin beds, low posts, handsome turnings, new box springs, new mattresses; maple Chippendale chair, rush seat; Hepplewhite mahogany swell-front sideboard, line inlay, original brasses, 42 inches long, 35 inches high, cupboard one side, other side deep drawer, also middle drawer. No. 851.

QUEEN ANNE MIRROR; early American sofa; curly maple chests, candlestands, and bed; interesting early and Empire things. Prices attractive to dealers. EDITH GARDINER MEISSNER, 795 Chestnut Street, Waban, Massachusetts.

LARGE COLLECTION OF LUSTRE PITCHERS, will sell as a whole or individually; horn-of-plenty glass, several sugar bowls in old glass suitable for candy jars — make lovely gifts; bellflower water pitcher and goblets. No. 850.

SEND FOR OUR LISTS of exceptional oddities and exclusive items including ship models, old books, prints, maps, puzzles, etc. L. RAWSON STOCK, Antiques, 29 Plaza Drive, Berkeley, California.

SELECTED PIECES OF FINE OLD FURNITURE, glass, pewter, silver, textiles, Lowestoft, and Sunderland china, all in perfect condition. Wingchairs, bureaus and desks. AMY DE G. HALL, 96 Brattle Street, Cambridge, Massachusetts.

TWO LIGHT SANDWICH CANDELABRA with prisms; early Friesian-carved box; ancient Roman clay lamp; high-back side Windsor. WILLIAM A. DICK, JR., 2015 Penn Avenue, Wilkesburg, Pennsylvania.

ANTIQUA CHINTZ MATS, 9 x 10, for lamps, etc., \$1.00. Make nice Christmas gifts. EMERSON, 14 S. 39th Street, Philadelphia, Pennsylvania.

CHILDREN'S ANTIQUES for little ones: chairs in all styles—arm, Windsor, ladder-back, rocker; doll's four-poster bed, cradle, bureau and two lovely dolls; Currier & Ives prints for children. Everything old and in splendid condition. No. 848.

FRANKLIN STUDIO, 1124 Cathedral Street, Baltimore, Maryland: 14 rooms of the finest antiques. We have just added over 200 rare and beautiful pieces to our collection, including furniture, glass, china, and Sheffield.

100 CURRIER PRINTS; applewood slant-top desk, original brasses; curly maple grandfather clock; Sheraton bureau cupboard, original brasses, 8 feet. RUTH C. LIPPETT, 614 E. State Street, Ithaca, New York.

GRANDFATHER CLOCK, scroll top, brass eagle and urn finials, \$400; South Jersey blue glass inkwell, bust of Benjamin Franklin, \$50; Duncan Phyfe mahogany 40-inch round tilt-top table, \$150; Stoddard glass decanter, \$18; paper weight, colored glass, 14 inches on marble base, \$35; Howard banjo walnut office clock, \$60. KERNS ANTIQUE SHOP, 1002 Pine Street, Philadelphia, Pennsylvania.

ANTIQUES FOR CHRISTMAS GIFTS: Lamps; pottery; painted trays; Currier prints; quilts; coverlets; gateleg, tilt-top, bedside, Dutch tables; foot scrapers. EARLY AMERICAN ANTIQUES 314 West Market Street, York, Pennsylvania.

SUGGESTIONS FOR CHRISTMAS: Dark blue glass horn-of-plenty vase with marble base, vase held by brass hand; pair Sandwich turkey jam jars; clear glass match box with dog on cover, fine for cigarette box; canary dolphin candlestick; pair of white china compotes with gold band decoration; old black lacquered workbox, interior intact; lamps, all kinds, including astral, overlay of milk glass with clear colored glass, blown and small colored glass, also several pairs in handsome patterns. No. 852.

RARE WINDSOR CHAIR; glass sauce dishes with orchid band; blown glass; bellflower glass; dogs, elephants, cats; children's tea sets, wooden dolls. YELLOW CAT SHOPPE, MARTHA KINGSBURY COLBY, 4 Church Street, On the Common, Bradford, Massachusetts.

GENUINE WINDSOR SETTLE (settee); another settle with four chairs to match; several good coverlets; linen tablecloth with Washington in center; toby jug—dolphin handle; flip glass; and hundreds of other desirable items. Catalogue free. W. P. McNARY, Bannock, Ohio.

OLD & RARE BOOKS

Prints, maps, autographs, pictures, stamps and the like

Growth of the Clearing House Section of ANTIQUES has suggested the advisability of making such subdivisions as would facilitate ready reference. Advertisements of old and rare books, maps, autographs, prints, pictures, stamps, and the like will, therefore henceforth

be segregated in a special department. But the rate for such advertisements will be the same as the Clearing House rate; namely, 15 cents per word; minimum charge of \$3.00. Advertisements must be paid for when submitted.

WANTED

THE FOLLOWING COPIES OF GODEY'S Lady's Books, no plates or pages missing, bound or unbound: 1830—31, 33, 35, 36, 37, 39; 1840—44, 45, 46, 48; 1882—83, 84. Mrs. H. H. BENKARD, 220 East 62nd Street, New York City.

PAMPHLETS AND BOOKS relating to Indians, California, western states, the American Revolution, travels; also printed single sheets, old newspapers; almanacs; primers, etc., wanted. Cash by return mail. CHARLES F. HEARTMAN, Metuchen, New Jersey.

I WILL BUY OLD PAMPHLETS, broadsides, pictures, books, letters, stamps. Send for free booklet of items wanted. G. A. JACKSON, 20 Pemberton Square, Boston, Massachusetts.

STAMPS: Highest prices paid for United States, Confederate, and foreign stamps on original envelopes. I purchase either single copies of rare stamps or large accumulations or wholesale lots. F. E. ATWOOD, 683 Atlantic Avenue, Boston, Massachusetts.

BACK NUMBERS OF ANTIQUES, Vol. VII, Nos. 2 and 4; will sell or exchange Vol. V, Nos. 4 and 5. GERTRUDE B. LANE, 250 Park Avenue, New York City.

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